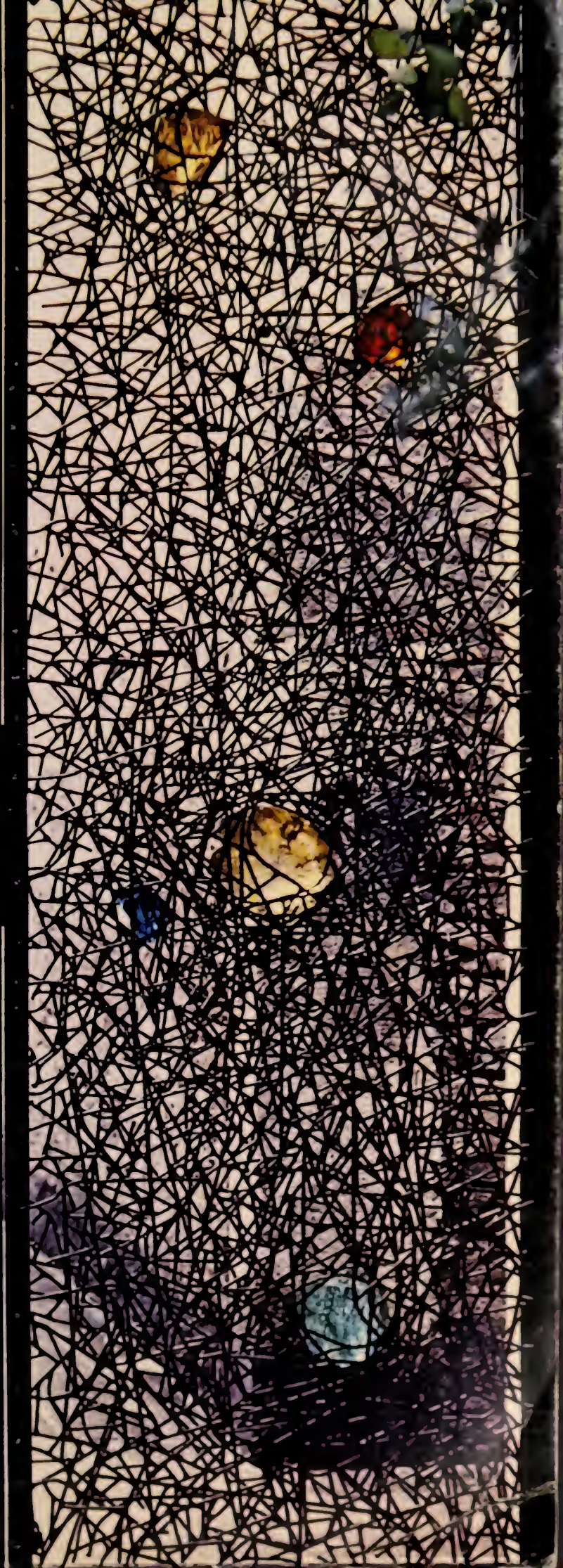




**The
Peggy Guggenheim
Collection
Venice**

Open Mon., Wed., Fri.
from 3-5 at
Palazzo Venier dei leoni
701 San Gregorio

chacun de nous tâche de créer son entourage
il attire ce qui lui va et repousse ce qui lui est étranger
les hommes et les objets
il va sans dire qu'on n'y arrive jamais
toute créature à besoin de s'entretenir avec ses égaux
mais parfois nos égaux se dérobent
et souvent nous nous sentons déçus
on ne nous prend pas toujours pour ce que nous sommes
mais pour ce que nous représentons
de là les déceptions
nous pouvons nous entretenir avec des hommes
mais aussi avec leur esprit, leurs écrits, leurs créations
il y a des créations humaines qui nous parlent d'une
voix très distincte, dans une langue que nous comprenons
aussitôt
ces discours éveillent quelque chose en nous, une sensation
que parfois nous appelons art, parfois autre chose
quelques uns d'entre nous aiment s'entourer de telles
créations pour pouvoir prolonger le discours
ils deviennent collectionneurs
peggy guggenheim a eu la possibilité dans un degré
assez large de créer son ambiance
elle a pu choisir son domicile et là elle tâche de
s'entourer de créations humaines qui lui parlent,
de créations contemporaines qui parlent notre langue
aujourd'hui elle nous accorde un entretien avec ses contemporains
mais comme les sourds-muets il nous faut entendre
avec les yeux
et comme toujours comprendre avec le cœur

p. j. h. b. sandberg

Her collection is Peggy Guggenheim's best-known achievement as art patron, but it is quite possibly not her most important. A patron is not simply a collector who buys works of art for his own pleasure or a philanthropist who helps artists or founds a public museum, but a person who feels responsibility towards both art and the artists together and has the vision and courage, as well as the means to act upon this feeling. Peggy Guggenheim had no early interest in modern art. In fact, she first loved and studied Italian Renaissance painting, particularly that of Venice. Nevertheless in 1939 she had "the idea of opening a modern museum in London". With her usual flair for enlisting the ablest guidance, she asked Herbert Read to become the director of the projected museum. The collection was begun and a building found but before the lease could be signed World War II began. In Paris, during the winter of the "phony war", Peggy Guggenheim, undaunted, kept on adding to the collection "buying a picture a day". She even rented space for a gallery on the Place Vendôme, but meanwhile the cool war turned hot, Brancusi's **Bird in Space** was bought as the Germans were nearing Paris. In the spring of 1941 the collection and its owner reached New York, and later in 1942 Peggy Guggenheim opened her gallery, **Art of This Century**, on West Fifty-Seventh Street. There she combined her permanent collection of historically important works with lively day to day activity of changing exhibitions where new ideas and new artists could be shown. With the sympathetic support and advice of such artists and critics as Marcel Duchamp, Piet Mondrian, Max Ernst, André Breton and James Johnson Sweeney, **Art of This Century** immediately became the center of the New York vanguard. Older artists were celebrated and younger ones discovered. Within the first year William Baziotes, Robert Motherwell, and Jackson Pollock were launched by the Gallery in one-man shows. Later, again with remarkable prescience, Peggy Guggenheim gave shows to Mark Rothko and Clyfford Still and bought their works. I say "prescience" because these artists and a few others were later recognized in the United States and indeed throughout the rest of the world as the chief pillars of the new and formidable American school. In its development, Peggy Guggenheim played an important and, in the case of Pollock, a crucial role. In 1947 **Art of This Century** closed, but today in Venice Peggy Guggenheim continues to work through her collection and her exhibition gallery. Visitors who study the collection with the sounds of the Grand Canal in their ears should know something of the history of the collector as patron—particularly American visitors who owe a special debt to their countrywoman, Peggy Guggenheim.

Alfred H. Barr, Jr.



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<http://archive.org/details/peggygu00alle>

The collection of twentieth-century painting and sculpture formed by Peggy Guggenheim is the only one in Europe which has a systematic historical basis. It embraces all the major movements which since about 1910 have transformed the very concept of art and which can now for the first time be seen in a unified perspective. There are over two hundred works in the collection, representing more than one hundred artists. The collection is particularly valuable to the student of modern art in that it includes rare examples of those early manifestations of a revolutionary spirit, such as the Dada movement founded in Zürich in 1916 and the Suprematist movement founded in Moscow in 1913, whose significance for the future was not fully realized at the time. The collection also contains a very adequate representation (which is rare outside Holland) of the De Stijl group founded in Leiden in 1916 by Van Doesburg and Piet Mondrian. Visitors should note in particular the two magnificent drawings of 1912 and 1914 by Mondrian in which much subsequent development of abstract art is foreshadowed. A similar distinction belongs to the rare examples of early cubist paintings, such as the Marcel Duchamp of 1911, the Robert Delaunay and the Jean Metzinger and the Albert Gleizes, both of 1914.

The main feature of the collection, however, is a very complete representation of modern Fantastic or Surrealist art. The Surrealists properly so-called (Max Ernst, Yves Tanguy, André Masson, Alberto Giacometti, Joan Miró, Paul Delvaux, René Magritte, etc.) are all present with works which may be regarded as masterpieces. Even more impressive, however, are the examples of this style of art by artists who have never called themselves Surrealists—Picasso, Kandinsky, Klee. Picasso is represented by various works, among them an important early cubist painting of 1911 and the large *Girls with a Toy Boat* of 1937 which is one of the painter's most impressive and haunting compositions.

The collection of sculpture matches the paintings in scope and representative completeness. It includes two major works by Brancusi, a rare work by Archipenko, three of Calder's finest "mobiles", six examples of Giacometti's work, seven of Arp's and six of Henry Moore's.

The collection, which was formerly (1942-47) shown in a special gallery in New York, now has a perfect setting in the Palazzo Venier dei Leoni, in the city which has done more than any other city in the world for exhibition of contemporary art, and which has become the accepted meeting-place for artists of all countries. Here, with perfect amity and surprising dignity, the art of this century joins the art of the past.

Herbert Read



Pablo Picasso - Girls with a Toy Boat 1937
Alexander Calder - Mobile 1941
Alberto Giacometti - Piazza 1948-49
Antoine Pevsner - Developable Surface 1938-39





Most of the Catalogue Notes were written by Ronald Alley when this Collection was shown at the Tate Gallery London 1965

As one of the great merits of Peggy Guggenheim's collection is that it covers certain aspects of twentieth-century art in a very systematic manner, it seemed desirable to group the entries under a few general headings. But it should be borne in mind that this grouping is approximate, for convenience only, as the movements often merge one into another and there is no clear-cut division between them.

Measurements are given in inches followed by centimetres, height first.

Cubism

Pablo Picasso

Born 1881 in Malaga. First visited Paris in 1900. First Paris exhibition with Vollard in 1901. Established himself in Paris 1904. Blue period 1901-4; Saltimbanque and Rose period 1904-6; Negro period 1907-9; Analytical Cubism 1910-12; Synthetic Cubism 1912-15. Associated with Surrealists 1925-35. War years in Paris followed by move to Antibes in 1946. Died at Mougins near Cannes 1974.

1

The Poet 1911

Inscr. *Picasso* / 10 b.l. and *Picasso - Céret* on the back.

Oil on canvas, $51\frac{1}{2} \times 35\frac{1}{4}$ - 130 x 89

Lit.: Alfred H. Barr, Jr., *Cubism and Abstract Art* (New York 1936), pp. 31 and 220, repr. p. 45; Christian Zervos, *Pablo Picasso* (Paris 1942), vol 2, No. 285, repr. pl. 139; Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 38, repr. p. 39.

One of the earliest pictures in Peggy Guggenheim's collection, this was painted at Céret in the summer of 1911 but was later signed and dated, incorrectly, 1910. At this period Picasso was developing analytical Cubism in close association with Braque, who made several figure paintings very similar to this, and both artists had pushed their work almost to the point of complete abstraction. The forms were broken down into a scaffolding of lines and facets, the colouring was monochromatic and the objects were fused with their backgrounds and brought into close relation with the picture plane.

However, the two artists always preserved some link with reality, the subject in this case being a half-length seated figure of a man smoking a pipe.

2

Lacerba 1914

Black chalk, oil and papier collé, $28\frac{3}{8} \times 23$ - 72×58.5

Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 38, repr. p. 41; Christian Zervos, *Pablo Picasso* (Paris 1942), vol. 2 bis, No. 461, repr. pl. 215 as *Pipe, Verre, Bouteille de Vieux Marc* and dated winter 1913-14.

The practice of pasting on paper, or papier collé, which was begun by Picasso and Braque in 1912 and which is characteristic of the second, so-called synthetic, phase of Cubism, led not only to the introduction of brighter colours but a return to a more representational style of painting. Here, for instance, one sees a pipe, a glass, a wine bottle and a guitar on a table.

The pasted papers include not only a patterned wallpaper but a front cover of the review *Lacerba* (issue dated 1 January 1914). This review was founded in Florence in 1913 by Papini and Soffici and became the chief organ of the Futurist painters, numbering among its contributors Carrà, Russolo and Boccioni, as well as Soffici himself. Besides publishing several of the Futurist manifestoes, it contained articles on Futurism and Cubism. It seems likely, therefore, that Picasso incorporated one of the covers in this collage as a gesture of friendship towards the group of painters and writers gathered round the review.

3

The Studio 1928

Inscr. *Picasso* / XXVIII t. I.

Oil on canvas, $64 \times 51\frac{1}{2}$ - 162×130

Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 38; Christian Zervos, *Pablo Picasso* (Paris 1955), vol. 7, No. 136, repr. pl. 59.

By 1928 Picasso had moved far away from Cubism in the direction of Surrealism, although some traces of the synthetic cubist style are still present in the flat, overlapping planes of this work. The figures are depicted in a completely arbitrary linear style. The figure on the left can also be read as a piece of sculpture on a plinth and that on the right as a painting on a canvas: the effect is deliberately imprecise and ambiguous.

4

The Dream and Lie of Franco 1937

1st plate inscr. *8 janvier 1937* (in reverse) at top of plate, $56\frac{5}{8} \times 150$ b.l. and *Picasso* b.r.

2nd plate inscr. *8 janvier 1937* at top of plate and *9 janvier 1937 - 7 juin 1937* at bottom of plate (all in reverse), $56\frac{5}{8} \times 150$ b.l. and *Picasso* b.r.

Etching and aquatint, $15\frac{3}{4} \times 23\frac{1}{2}$ - 40×59.7

Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 150.

Picasso made these two etchings early in January 1937, during the Spanish Civil War, as a savage lampoon on General Franco and he also wrote an accompanying prose poem. Franco is transformed into—to quote Picasso's words—"an evil-omened polyp... his mouth lull of the chinch-bug jelly of his words..."

Four of the scenes at the bottom of the second plate—the whole bottom row and the left-hand panel of the row above—were added some months later, on 7 June 1937, at a time when he was finishing his great picture *Guernica*, and they are related to figures in the large composition.

5

Girls with a Toy Boat 1937

Inscr. *Picasso b. towards r.*
Oil, pastel and crayon on canvas,
50 $\frac{1}{2}$ × 76 $\frac{3}{4}$ - 128 × 195
Lit.: Christian Zervos, *Pablo Picasso* (Paris
1957), vol. 8, No. 344, repr. pl. 161.

Dated 12 February 1937. It is one of several paintings of bathers which were made by Picasso early in 1937 in a studio at Le Tremblay-sur-Mauldre near Versailles. They bear some resemblance to his terrifying bone-like figures of the late 1920s, except that they are plumply clothed with flesh and have a playful, family character.

6

Bust of a Man in a Striped Jersey 1939

Inscr. *14 Septembre 39. Picasso t.l.*
Gouache on paper, 24 × 17 $\frac{3}{4}$ - 61 × 45
Lit.: Christian Zervos, *Pablo Picasso* (Paris
1958), vol. 9, No. 326, repr.

Georges Braque

Born 1882 at Argenteuil-sur-Seine. Apprenticed to a house-painter in Le Havre, 1899. Continued training in Paris in 1900 and attended evening classes in painting. 1902-4 studied, mainly at the Académie Humbert. Friendship with Dufy and Friesz and began to paint in fauve style. 1908 first cubist pictures under influence of Cézanne. Close association with Picasso 1909-14 leading to joint creation of Cubism. Severely wounded in First World War. International prize for painting at the Venice Biennale 1948. Commissions included ceiling paintings for the Louvre. Died in Paris 1963.

7

Still Life (also known as The Waltz) 1912

Oil on canvas (oval), 36 × 25 $\frac{5}{8}$ - 91.5 × 65
Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 62, repr. p. 63.
Repr.: *Bulletin de "L'Effort Moderne"*, No. 6, 1924, between pp. 8 and 9 as *Nature Morte*.

This represents a slightly more advanced phase of analytical Cubism than Picasso's *The Poet* of 1911. The introduction at this period of imitation wood-graining (a way of simulating texture which Braque had learnt to make during his early days as a house-painter) and of painted lettering were among the factors which led to the use of collage. This still life—containing fragments of musical instruments and sheet music on a table—is one of many pictures in which Braque paid tribute to music, an art for which he had a great affection.

8

Still Life 1926

Inscr. *Braque / 26 b.l.*
Oil on canvas, 39 $\frac{3}{8}$ × 31 $\frac{7}{8}$ - 100 × 81
Repr.: *Bulletin de "L'Effort Moderne"*, No. 29, November 1926, facing p. 4 as *Le Comptoir de Raisin*.

After 1914 the work of Picasso and Braque tended to diverge more and more. Braque remained uninfluenced by Surrealism and continued to develop the tradition of synthetic Cubism.

Marcel Duchamp

Born 1887 in Blainville "Normandy" France; brother of Raymond Duchamp-Villon and half brother of Jacques Villon. Associated with Cubists in 1910 and from 1913 increasingly preoccupied with "aesthetic of the machine" and the invention of "ready-mades". Closely involved in Dada and Surrealist movements from 1916 onwards. Organised Surrealist exhibition in Paris, 1936, and in New York, 1942. In 1921 gave up painting for chess. Lived in New York. Died in Paris 1968.

9

Sad Young Man in a Train 1911

Inscr. *Marcel Duchamp / 12 b.l. and Marcel Duchamp / nu (esquisse) / Jeune homme triste dans un train / Marcel Duchamp on the back.*
Oil on canvas on board, 39 $\frac{3}{8}$ × 28 $\frac{3}{4}$ - 100 × 73
Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 56, repr. p. 57; Robert Lebel, *Marcel Duchamp* (London 1959), No. 86, pp. 8, 9, 28, 162, repr. pl. 48.

This is one of a small group of paintings in which Marcel Duchamp adapted analytical Cubism to the rendering of figures in successive stages of motion, a phase of which the most famous example is the *Nude descending a Staircase* of 1912. It was painted at Neuilly in December 1911 in the same month as the study for the right half of the *Nude* and just before he embarked on the final painting, and was exhibited with the *Nude descending a Staircase*, *Portrait of Chess Players* and *The King and Queen surrounded by Swift Nudes* at the Armory Show in New York in 1913, where the *Nude descending a Staircase* created a sensation. It was bought from the Armory Show by a collector named Dawson, and later belonged to Walter Pach.

The sadness is emphasised by the sombre colours, the black border and the drooping lines of the composition. As regards the identity of the "Sad Young Man", according to Lebel "Duchamp admits that he recognised himself on the train to Rouen".

10

The Duchamp Valise

Suitcase containing one original with 69 items of the works of Marcel Duchamp 1941-42. 15 $\frac{1}{2}$ × 15 $\frac{1}{2}$ - 37 × 37.

Juan Gris

Born 1887 in Madrid; originally called José Gonzales. Studied engineering in Madrid then from about 1904, painting. Arrived in Paris 1906 and went to live in same house as Picasso. Contributed drawings to *L'Assiette au Beurre*, *Le Témoin* and other papers. Began to paint in earnest 1910. Took part in the cubist movement and exhibited with the Section d'Or, 1912. Died at Boulogne-sur-Seine 1927.

11

The Bottle of Martinique Rum 1914

Inscr. *Juan Gris* on back of canvas
Papier collé, gouache, black chalk and pencil,
heightened with white, $20\frac{7}{8} \times 17\frac{3}{4}$ - 53×45
Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 70, repr. p. 71.

Unlike Picasso and Braque, Gris used papier collé only for paintings. His papiers collés are remarkable for their purity and precision.

Frantisek Kupka

Born 1871 in Opocno (Bohemia), 1888 lived in Prague and went to the Ecole des Beaux-Arts for livelihood gave religious instructions. In 1892 went to the Ecole des Beaux-Arts. In Paris 1895 studied from nature, admired Rodin and Lautrec. In 1906 began a deep evolution in his paintings. In 1911 Kupka painted the first completely abstract work. In 1912 exhibits *Amorpha* at the Salon d'Automne. Apollinaire declares him the founder of "Orphisme". In 1936 exhibition of his work at the Jeu de Paume. Died in Paris in 1957.

12

Etude Chromatique 1910

Gouache, $9\frac{1}{2} \times 8\frac{1}{4}$ - 23×21

13

Study for a Fugue 1911

Pastel, 18×20 - 47×50

14

Vertical Plans 1911-12

Aquarelle, 22×16 - 56×40

15

Dynamic 1912

Pastel, 13×13 - 33×32

16

Around a Point c. 1914

Aquarelle, 8×8 - 20×21

Albert Gleizes

Born 1881 in Paris of French and Flemish stock. Began to paint in 1901 in impressionist style, but became one of the first adherents of Cubism and its principal theorist. Exhibited in 1911 in the cubist room at the Salon des Indépendants and in 1912 published book on Cubism with Metzinger. Later developed a more abstract style and became a member of the group Abstraction-Création. Died in Avignon 1953.

17

Woman with Animals 1914

Inscr. *Alb Gleizes / 1914* b.r.
Oil on canvas, $76\frac{3}{4} \times 45\frac{1}{4}$ - 195×115
Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 73, repr. p. 74.

Jean Metzinger

Born 1883 in Nantes. Painter closely involved in cubist practice and theory. Co-author with Gleizes of the book *Du "Cubisme"* 1912. Lived in Paris and died there 1957.

18

The Cycle-Racing Track 1914

Inscr. *Metzinger* b.l. and again on back of canvas

Oil on canvas, $51\frac{1}{4} \times 38\frac{5}{8}$ - 130×98

Repr.: *La Biennale*, Nos. 36-37, 1959, p. 37.

Fernand Léger

Born 1881 at Argentan, Normandy. Apprenticed in architect's office in Caen 1897. Went to Paris in 1900 and studied briefly at the Ecole des Beaux-Arts. Graphic artist and book-illustrator, mural painter and designer for the stage, for stained glass and ceramics. Closely associated with cubist group from 1910. Spent years 1942-45 in the United States. Died at Gif-sur-Yvette 1955. Léger museum at Biot (Alpes Maritimes) opened in 1960.

19

Nude Model in the Studio 1912-13

Inscr. *FL* b.r.

Charcoal wash on paper, 25×19 - 63.5×48

20

Contraste de formes 1913

Oil on canvas, 35×28 - 92×73

21

Men in the City 1919

Inscr. *F. Léger / 19* b.r. and *Les Hommes dans la Ville / Etat définitif / F. Léger / 19* on back of canvas

Oil on canvas, $57\frac{3}{8} \times 44\frac{5}{8}$ - 146×113

Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 68, repr. p. 69; Peggy Guggenheim, *Confessions of an Art Addict* (London 1960), p. 74.

Léger's interest in machine forms dates from his military service during the war, when he was in daily contact with machines. His violent reaction from Impressionism also led to a return to local colour, broad areas of unbroken colour and larger forms. The theme of the contemporary metropolis and men in cities culminated in a large composition of 1919, *The City*, now in the Philadelphia Museum of Art (91×117 in.).

Louis Marcoussis

Born 1883 in Warsaw. At the School of Fine Arts, Cracow in 1901. Came to Paris 1903. Began as Impressionist but joined cubist movement after meeting Braque in 1910. Met Picasso and Apollinaire 1911 and exhibited in 1912 with Gleizes, Metzinger, Léger and other Cubists at the Salon de la Section d'Or. After the war continued working in tradition of synthetic Cubism and as an engraver. Died at Cusset in 1941.

22

The Habitué 1920

Inscr. *L. Marcoussis* / 1920 b.l.
Oil on canvas, $63\frac{3}{8} \times 38\frac{1}{8}$ - 161×97
Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 73, repr. p. 75;
Jean Lafranchis, *Marcoussis* (Paris 1961),
No. P. 35, pp. 105, 243, repr. pp. 106 and 243.

Jacques Villon

Born 1875 at Damville, Normandy. Real name Gaston Duchamp; half brother of Marcel Duchamp and Raymond Duchamp-Villon. Associated with cubist movement from 1911. It was in his studio in Puteaux that the Section d'Or group met. The principal members were Léger, Picabia, La Fresnaye, Metzinger and Gleizes. First abstract paintings in 1919. From 1922 to 1930, to make a living, he engraved a series of colour reproductions of paintings by Bonnard, Braque, Picasso, Matisse, Dufy and Utrillo. Carnegie prize 1950 and prize at Venice Biennale 1956. Died in Paris 1963.

23

Spaces 1920

Inscr. *Jacques Villon 20 b.r. and Espaces / 1920 / Jacques Villon* on back of canvas
Oil on canvas, $28\frac{7}{8} \times 35\frac{3}{4}$ - 73×91
Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 78 and repr.

About 1920, Gleizes and Villon turned from an abstracted form of Cubism to a kind of systematic composition of flat, superimposed planes of colour, constructed without reference to a natural object.

Amédée Ozenfant

Born 1886 at Saint-Quentin, where he studied painting. Between 1915 and 1917 laid down the principles of Purism in his magazine *L'Elan*. In 1917 met Jeanneret (Le Corbusier) and published with him (1919) *After Cubism*, manifesto of Purism. From 1921 to 1925 published together magazine *Esprit Nouveau*. Carried out several large murals (*The Four Races*, and *Life*, Musée d'Art Moderne, Paris). Since 1938 has lived in New York where he founded his own school. Died in France 1966.

24

Guitar and Bottles 1920

Inscr. *Ozenfant 1920 b.r.*
Oil on canvas, $31\frac{1}{2} \times 39\frac{3}{8}$ - 80×100
Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 79 and repr.
Repr.: *Bulletin de "L'Effort Moderne"*, No. 35, 1927, between pp. 8 and 9 as *Guitare et Bouteilles*.

An example of Purism, the movement founded by Ozenfant and Jeanneret (Le Corbusier) in reaction against the decorative trend of synthetic Cubism. Characteristic are the interlocking silhouettes of familiar, standardised objects such as bottles and musical instruments, and the impersonal finish.

Raymond Duchamp-Villon

Born 1876 at Damville, Normandy, France, brother of Marcel Duchamp and half brother of Jacques Villon. Abandoned medical studies in 1900 to take up sculpture. At first follower of Rodin and later of Maillol before coming under cubist influence. From 1911 member of Puteaux group with brothers and La Fresnaye, Léger, Picabia, Gleizes and Metzinger. Died in Cannes 1918.

25

The Horse 1914

Bronze, h. 17 - 43
Lit.: *Raymond Duchamp-Villon* (Paris 1924), p. 12, repr. pp. 75, 77, 79; Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 65 and repr.

The Horse, Duchamp-Villon's most important sculpture, was executed in 1914 from studies begun in the previous year. Work on it was interrupted by the outbreak of war but he managed to make the definitive model during a period of leave from the army. A series of preliminary drawings and maquettes mark out all the main stages in its development and show how the artist started with a comparatively naturalistic conception and worked towards a more abstract one. According to his friend Walter Pach: "The problem at the beginning was that of the movement—gallop and trot—of the horse. Later came the more and more obvious reference to the machine, the analogy of the two forces as characteristic of the thought of our time. And as the animal and the machine became fused into a sort of projectile... the whole became more and more monumental." Though the point has been disputed, it seems likely that Duchamp-Villon was influenced to some extent by the futurist sculpture of Boccioni, which had been exhibited in Paris in 1913.

This particular cast is of the penultimate state: the definitive version, though similar, is just over twice the size (height 40 in.).

Alexander Archipenko

Born 1887 in Kiev where he studied from 1902 to 1905; then in Moscow 1905 to 1908. Moved to Paris where he associated with the Cubists. After a period in Berlin, 1921-23, went to America where he taught in New York, Washington and Chicago. Defined his artistic intentions—"Archipentura"—as the representation of action and the imagination in movement. Died in New York 1964.

26

Boxers 1935

Inscr. "*La Boxe*" *C'est la musique / monumentale / des volumes d'espace / et de la matière Archipenko / Paris 1913* on back.
Terracotta, h. 31 - 79
Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 72 and repr.: Alexander Archipenko and fifty art historians, *Archipenko; Fifty Creative Years 1908-1958* (New York 1960), p. 49, repr. pl. 137.

This is the second, slightly enlarged version of a group made in 1914 (23 in. high), the plaster of which is now in the Solomon R. Guggenheim Museum, New York. Writing later of the geometric character of these and similar three-dimensional works, Archipenko claimed that it "is due to the extreme simplification of form and not to cubist dogma... At this time no other sculptor reduced forms to their fundamentally geometric structure." See, however, the work of Brancusi.

Henri Laurens

Born 1885 in Paris. Employed in a decorator's workshop and on direct stone carving in building yards and on buildings until he was 20 while attending evening drawing classes. Close friendship with Braque from 1911. Made large construction for Le Corbusier's Pavilion des Temps Nouveaux at the 1937 International Exhibition in Paris. Prize at São Paulo Bienal 1953. Died in Paris 1954.

27

Head of a Girl 1920

Terracotta, h. 13³/₈ - 34

Lit.: Marthe Laurens, *Henri Laurens, Sculpteur* (Paris 1955), vol. 1, repr. p. 86 (a different cast, with a circular base).

Some of Laurens's sculptures of this period are polychromed, which makes them even more like cubist paintings.

Jacques Lipchitz

Born 1891 at Druskieniki, Poland. Studied in Paris where he lived from 1909 to 1940. Cubist period from 1914, open-work sculpture ("transparent") from 1925. Moved to America in 1941. Settled at Hastings-on-Hudson in 1947. Has carried out many commissions and held retrospective exhibitions in the United States and Europe including at the Venice Biennale in 1952, and at the Tate Gallery in 1959. Died in 1973.

28

Seated Pierrot 1921

Lead, h. 13¹/₂ - 35

Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 77 and repr.

Made at the time when Lipchitz was in close touch with the cubist painters, and particularly Juan Gris. Pierrots and harlequins were favourite subjects during the later phase of Cubism.

29

Aurelia 1946

Bronze, h. 26 - 66

An example of Lipchitz's later, more open sculptures.

Futurism

Umberto Boccioni

Painter, sculptor, theoretician, born 1882 in Reggio Calabria. In 1904 meets Severini and Balla who was his first teacher. After in Paris and Petersburg. In 1908 in Milan where in 1909 meets Marinetti. In 1910 signs the "Manifest of futurists painters". In 1912 appeared his "Technical manifest of futurists sculptors". Died in Verona 1916.

30

Dynamic Construction of a Gallop - Horse - House 1913

Metal, wood and painted cardboard, 44×32 - 110×80.

Giacomo Balla

Born 1871 in Turin. He was a successful academic painter who discovered Impressionism and Divisionism in Paris and imparted his discovery to Severini and Boccioni in Rome. Joined the Futurist movement 1910 but only took an active part in it from 1912. Died in Rome 1958.

31

Automobile and Noise 1912

Inscr. *Balla Futurista* b.l.

Oil on millboard, 21³/₄×30 - 55×76

The painting is also carried over the frame. Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 80 and repr. Repr.: *La Biennale*, Nos. 36-37, 1959, p. 12 (in colour).

Although Balla was one of the five painters who signed the Technical Manifesto of Futurist painting in 1910, his first clearly Futurist works only date from 1912. This picture *Automobile and Noise* is from a series of studies of speeding motor cars which he made in 1912-13, in which the forms of the car itself were dissolved away so as to render the essence of motion. Looping, interpenetrating rhythms convey an impression of dynamic momentum and are used to encircle the spectator and involve him in the action. The impressions conveyed are not meant to be purely visual but also to include those of sound—he has tried to evoke the grating roar of the car by criss-crossed lines and strident oppositions of colour.

The theme recalls Marinetti's famous words in the founding Manifesto of Futurism published in February 1909: "We declare the world's splendour has been enriched by a new beauty: the beauty of speed. A racing motorcar... is more beautiful than the *Victory of Samothrace*."

Gino Severini

Born 1883 in Cortona. Met Boccioni in Rome in 1901 and the following year Balla, who became his first master. Went to Paris in 1906 and made friends with Picasso, Max Jacob, Pierre Reverdy and Apollinaire. In

1910 signed the Futurist manifesto and in the following year arranged a meeting between Boccioni, Carrà and Russolo and Picasso, Braque, Gris and Apollinaire in Paris. His interest later developed towards mural painting and he carried out frescoes at Montegufoni Castle, near Florence, 1922 and decorated with frescoes and mosaics several churches in Switzerland. Lived in Meudon. Died in 1966.

32

Dancer = Sea 1913

Inscr. *G. Severini 1913 b.r.*
Oil on canvas, $39\frac{3}{4} \times 31\frac{3}{4}$ - 100×80.5
(the main lines of the composition are carried over on to the frame).
Lit.: Alfred H. Barr, Jr, *Cubism and Abstract Art* (New York 1936), p. 223, repr. p. 59; Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 81.

Dancers were Severini's favourite theme during his Futurist period. In his pictures of 1911-12, such as *The Pan Pan at the Monico*, they were depicted in a fairly recognisable manner, usually in the setting of a café or cabaret, but in his later futurist works they became more and more abstracted. By 1913 he had, in fact, become interested in what he called the "plastic analogies of dynamism" which led him to concern himself with analogies between different types of form in motion. Pictures like this one, consisting of a dynamic complex of interlocking shapes, were suggested to him by the analogy between the actions of a dancer and the rhythmic movements of the sea. Hence the title: *Dancer = Sea*. In certain other pictures the final image also suggested a vase of flowers and to these works he gave the title: *Dancer = Sea + Vase of Flowers*.

Both this and the Balla were formerly in the collection of Madame Petra Van Doesburg.

Abstract

Wassily Kandinsky

Born in 1866 in Moscow. Studied political economy and law at Moscow University. Studied art in Munich. Travelled Europe and North Africa 1903-08. Founded in 1911 with Franz Marc and Macke the Blaue Reiter group. In Russia 1914-21 where he held a number of cultural appointments. Returned to Berlin 1921. Professor at the Bauhaus in Weimar, 1922, and in Dessau, 1926. After the closure of the Bauhaus by the Nazis in 1933, settled in Boulogne-sur-Seine where he died in 1944.

33

Landscape with Church II (with red spot) 1913

Oil on canvas, $44\frac{7}{8} \times 54\frac{3}{4}$ - 114×139
Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 42, repr. p. 43; Will Grohmann, *Wassily Kandinsky* (London 1959), No. 169, p. 332, repr. p. 356, fig. 86.

Though Kandinsky's first abstract work, a watercolour, was made in 1910, most of his oil paintings of the next three or four years still contained some reference to nature. Here, for example, one can see a church surrounded by a landscape with trees and mountains. This picture is closely related to the somewhat smaller *Landscape with Church I* made the same year, but there are a number of differences of detail. Both seem to have been based on a motif at Murnau in Upper Bavaria, where Kandinsky had bought a house in 1909, and can be compared with *View of Murnau with Church* 1910 in the Stedelijk van Abbe-Museum. Eindhoven, which shows the same view.

Peggy Guggenheim gave Kandinsky his first London exhibition at her gallery Guggenheim Jeune, 30 Cork Street, W. 1., in 1938.

34

White Cross 1922

Oil on canvas, $39\frac{3}{4} \times 43\frac{3}{4}$ - 101×111
Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 42, repr. p. 45; Will Grohmann, *Wassily Kandinsky* (London 1959), No. 243, p. 334 repr. p. 360, fig. 134.

Painted in Germany after Kandinsky's return from Russia, either just before or shortly after he joined the teaching staff of the Bauhaus at Weimar. Though the composition still has an explosive, dramatic character, the shapes have started to become more clear-cut and geometrical.

35

Upward 1929

Inscr. *K 29 b.l.* and *No. 470/1929—*
"Empor" on the back
Oil on millboard, $27\frac{1}{2} \times 19\frac{1}{4}$ - 70×49
Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 42; Will Grohmann, *Wassily Kandinsky* (London 1959), No. 470, p. 338, repr. p. 376, fig. 323.

Here the tendency towards a sort of impersonal geometry has been carried a stage further. At the same time the suggestion of a face seems to point to the influence of Paul Klee, who was one of his colleagues at the Bauhaus.

Robert Delaunay

Born Paris 1885. Apprenticed to a theatrical designer at 17. A great pioneer of abstract art, his response to the influence of contemporary movements from Impressionism onwards was reflected in his own movement, Orphism. Married Sonia Terk, a Russian artist, in 1910. Lived in Spain and Portugal during the First World War. Returned to Paris in 1921 and died at Montpellier in 1941.

36

Windows 1912

Inscr. *Delaunay b.r.*
Oil on canvas (oval), $22\frac{1}{2} \times 48\frac{3}{8}$ - 57×123
Lit.: Alfred H. Barr, Jr., *Cubism and Abstract Art* (New York 1936), p. 207, repr. p. 75;

Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 66; Robert Delaunay, *Du Cubisme à l'Art Abstrait* (Paris 1957), No. 111, pp. 66-7, 266.

Delaunay had previously made a series of paintings known as *The City* (of which the first study of 1909 is in the Tate Gallery) showing a view from a window looking across the roof-tops of Paris, with the Eiffel Tower in the distance. These were done in 1909-11 during his analytical cubist period and became more and more abstracted.

The series of *Windows*, begun in April 1912, contain echoes of the same theme but treated in a more "constructive" manner and with glowing, rainbow colours. In these pictures, the artist writes, "the breaking up of form by light creates coloured planes. These coloured planes are the structure of the picture, and nature is no longer a subject for description but a pretext..." The gradual elimination of every vestige of description of natural appearances led later the same year to the painting of the first of his *Circular Forms* and his first *Discs*, which were his first purely abstract paintings.

This phase of his art, with the prismatic colours, was given by Apollinaire the name of Orphism.

Piet Mondrian

Born 1872 at Amersfoort, Holland. Qualified to teach design. Studied at the Academy in Amsterdam 1892. Gave drawing lessons and made museum copies. Became member of principal painters' associations in Amsterdam. In Paris 1912-14 where he exhibited nearly abstract paintings at the Salon des Indépendants. In Holland through First World War. Co-founder of the De Stijl movement with Theo Van Doesburg and contributed regularly to the group's review between 1917 and 1924. Returned to Paris in 1919 and published *Le Néo-Plasticisme*, a summary of his doctrine. Member of the Cercle et Carré and Abstraction-Création. In London 1938-40 then New York where he died in 1944.

37

Scaffolding 1912

Inscr. *PM 12* b.r.
Charcoal on paper, 51 $\frac{1}{2}$ x 35 $\frac{1}{2}$ - 130 x 90
Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 54; Michel Seuphor, *Piet Mondrian: Life and Work* (London 1957), No. 361, p. 423, repr. p. 381, fig. 277.

Mondrian arrived in Paris at the end of December 1911 and was attracted almost at once by the Cubism of Braque and Picasso. Just at the moment when these artists were beginning to turn back to a more representational style of painting, he decided to carry it forward to what seemed to him its logical conclusion of complete abstraction. Though his first paintings and drawings had ostensible subjects such as trees and

scaffolding, these were soon entirely abandoned.

In this work (which can be compared with Picasso's *The Poet* of 1911, Cat. no. 1) there is already a predominance of horizontals and verticals. The oval format was one much favoured by the Cubists.

38

The Sea 1914

Inscr. *14/PM* b.r.
Charcoal and gouache on paper, 35 $\frac{3}{8}$ x 48 $\frac{3}{8}$ - 90 x 123
Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 54; Michel Seuphor, *Piet Mondrian: Life and Work* (London 1957), No. 392, pp. 114, 120, 424, repr. pp. 125 and 377, fig. 229.

After his return to Holland from Paris in 1914, Mondrian spent the summers of 1914 and 1915 at Domburg, a village in Zeeland at the extreme end of the island of Walcheren, where he had previously made long summer visits in the years 1908 to 1911. He began there a series of drawings which attempt to interpret the rhythm of the sea. "Looking at the sea, the sky and the stars" he said "I represented them through a multiplicity of crosses. I was impressed by the greatness of nature, and I tried to express expansion, repose, unity." Horizontals predominated and his style was much more lucid and purified than in the drawings of 1912. This series of seascapes culminated in a painting of 1915 at the Rijksmuseum Kröller-Müller.

39

Composition with Red 1939

Inscr. *PM 39* b.r. and *Piet Mondrian*
Composition on the stretcher
Oil on canvas, 41 x 40 $\frac{1}{2}$ - 104 x 102
Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 54, repr. p. 55; Michel Seuphor, *Piet Mondrian: Life and Work* (London 1957), No. 574, p. 431, repr. p. 391 and fig. 399.

One of Mondrian's classical abstract pictures painted during his stay in London 1938-40. He was then living at 60 Park Hill Road, Hampstead.

Theo Van Doesburg

Born 1883 in Utrecht. Started painting in 1899. Met Mondrian in 1915 and planned together the review *De Stijl*, the first issue of which appeared in October 1917. Collaborated with Dutch architects Oud and Wils from 1916 on; painted first abstract canvases that year. Introduced Dadaism to Holland and published review *Meccano*. Friendship with Schwitters. Organized De Stijl group exhibition at the Galerie de "L'Effort Moderne", Paris 1923. Decorated the *Aubette café dansant* in Strasbourg with Arp, Sophie Taeuber and Max Ernst 1926-28. In Paris 1929-30. Published *Art Concret* with Héliou, Carlsund and Tutundjian. Died in Davos 1931.

40

Composition 1918

Inscr. 19 TVD [in monogram] 18 b. centre and again on back of canvas

Oil on canvas, $23\frac{3}{8} \times 37\frac{3}{8}$ - 60×95

Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 86, repr. p. 87.

Painted the year after the foundation of De Stijl at a time when Van Doesburg and Mondrian were both working towards a form of a composition based on the division of the entire picture surface into a number of smaller rectangles of different sizes. Here, however, the shading creates an effect of projection and recession like a relief, as well as a restless movement.

This style is also known as Neo-Plasticism.

41

Counter-Composition 1926

Inscr. Théo V.D. 1926 b. centre and stamped 1926/Contre-Comp./XIII/Doesburg on the back

Oil on canvas, $19\frac{1}{4} \times 19\frac{1}{4}$ - 49×49

Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 86.

In 1924 Van Doesburg began to move away from Neo-Plasticism and developed a new tendency he was to call Elementarism, based on the use of the diagonal as an element of composition. He describes the essential features of this type of composition as "neo-plastic, peripheral composition. Gradual abolition of the centre and of every passive void. The composition develops in opposite direction: instead of converging towards the centre, it tends to shift towards the extreme periphery of the canvas, it even seems to continue beyond it." There is, therefore, a more dynamic use of rectangles on a diagonal axis.

Peggy Guggenheim, who is a friend of Van Doesburg's widow, put on a retrospective exhibition of his work at Art of This Century in 1947 as her final exhibition there.

Kasimir Malevitch

Born 1878 in Kiev. Painted initially in impressionist style, later leader of cubist school in Russia following visit to Paris in 1911. Exhibited first suprematist painting in 1913. Two years later published manifesto in Moscow *From Cubism to Suprematism*. Professor at school of Fine Arts in Moscow 1919 and in Leningrad 1921. Went to Germany in 1926 for publication of his book *The World without Objects*, and meeting with Kandinsky at the Bauhaus. Died in Leningrad 1935.

42

Suprematist Composition 1915

Oil on canvas, 21×21 - 53×53

Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 82, repr. p. 83
Peggy Guggenheim, *Confessions of an Art Addict* (London 1960), p. 91.

An early example of Suprematism, the abstract movement founded by Malevitch

in Russia. Whereas Mondrian stresses the horizontal and the vertical, the colour planes here are tilted in different directions, producing a very dynamic relationship, and they are also placed to some extent one behind another in depth.

El Lissitzky

Born 1890 in Smolensk. Studied engineering at Darmstadt 1909-14. Joined Constructivist movement of Rodchenko and Tatlin in Russia in 1919. Professor in Moscow 1921. Left Russia for Berlin in 1922 and spent years 1923-25 in Switzerland, where he organised ABC group. With Arp published *Isms of Art* in 1925. In Hanover from 1925-28 as guest of the Kestner-Gesellschaft, where he planned decoration of abstract room in the Landesmuseum (destroyed by the Nazis). Returned in 1928 to Moscow where he died in 1941.

43

Composition 1921

Oil on canvas, $31\frac{1}{2} \times 19\frac{1}{4}$ - 80×49

Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 84, repr. p. 85.

Lissitzky painted the first of his abstract pictures (which he called "Prouns") after seeing the great *Tenth State Exhibition* of abstract painting in Moscow early in 1919. Though the present work was done mainly under the influence of Malevitch, with whom he taught for some months at the Vitebsk School of Art in 1920, most of his work reflects a combination of suprematist and constructivist ideas.

Jean Hélion

Born 1904 at Couterne, Orne. Studied engineering in Lille and architecture in Paris. Met Van Doesburg in 1930 and collaborated on *Art Concret*. Went to Russia 1931. Member of Abstraction-Création 1932-34. Emigrated to America 1937 till outbreak of war when he volunteered for the French army. Since the war has turned to figurative painting. Lives in Paris.

44

Equilibrium 1933-34

Inscr. Hélion / 33 (Paris) 34 / Equilibre on back of canvas

Oil on canvas, $38\frac{1}{4} \times 51\frac{1}{4}$ - 97×130

These two pictures were painted at the time when Hélion was involved with Arp, Delaunay, Herbin, Gleizes, Vantongerloo and others in the group Abstraction-Création. Later on, in February 1943, after Hélion had escaped from a prisoner-of-war camp in France and reached the United States, Peggy Guggenheim gave him an exhibition at Art of This Century. She also organised a retrospective exhibition of his work at the Palazzo Giustinian in Venice in 1950.

45**Large Volumes 1935**

Inscr. *Hélion 35* on back of canvas
Oil on canvas, $56\frac{3}{4} \times 78\frac{3}{4}$ - 144×200
Repr.: *Cahiers d'Art*, 1951, p. 174.

Ben Nicholson

Born 1894 at Denham, England, son of painter Sir William Nicholson. Worked in Switzerland, Cumberland, London and St. Ives. Member of Unit One and in 1934 of Abstraction-Création. Carnegie prize, Pittsburgh 1952 and Solomon R. Guggenheim prize 1956. Lives near Ascona, Switzerland.

46**February 1956 (menhir)**

Inscr. *Ben Nicholson / Feb 56 / (menhir)* on the back
Painted relief (hardboard), $38\frac{5}{8} \times 11\frac{3}{4}$ - 98×30

John Tunnard

Born 1900 at Sandy, Bedfordshire. Studied design at the Royal College of Art 1919-23. From 1923-29 worked as designer and adviser for textile and carpet manufacturers. Gave up commercial work in 1929 and moved to Cornwall where he set up a hand-block silk printing enterprise with his wife. Painted first abstract pictures in 1930. Since 1948 has taught design at Penzance School of Art. Is also a jazz musician, botanist and has collected rare insects for the British Museum. Painted a mural for the 1951 Festival of Britain. Lived in Cornwall, where he died in 1971.

47**PSI 1938**

Inscr. *John Tunnard 38* b.r. and *John Tunnard / PSI* on the back
Oil on hardboard, $30\frac{3}{4} \times 46\frac{1}{2}$ - 78×118
Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 99 and repr.; Peggy Guggenheim, *Confessions of an Art Addict* (London 1960), p. 56.

Peggy Guggenheim gave John Tunnard an exhibition at Guggenheim Jeune in March 1939 and, at the end of the show, bought this picture from him. Years later, Alfred Barr so much admired it that he wanted to buy it for the Museum of Modern Art, New York, but she would not part with it.

48**Watercolour 1941**

Inscr. *John Tunnard 41* b.l.
Watercolour on paper, 15×22 - 38×56

John Ferren

Born 1905 at Pendleton, Oregon. Self-taught painter. Worked as sculptor and artisan in San Francisco 1925-29. Took up painting in 1930. Lived in Paris from 1931-38 and after in New York until death in 1976.

49**Tempora 1937**

Inscr. *Ferren 37* b.r. and *Ferren / 1937* on the back
Plaster, incised, with oil, $13\frac{1}{4} \times 15\frac{3}{4}$ - 34×40
Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 149.

Constantin Brancusi

Born 1876 in Hobitza, Rumania. Left home at 11 and wandered doing odd jobs, for 7 years. Then studied at the Craiova School of Applied Arts as an apprentice cabinet-maker. Scholarship to Bucharest in 1898, where he studied drawing and sculpture. Arrived in Paris in 1904, worked in Rodin's Atelier, and studied at the Ecole des Beaux Arts. Exhibited at the Salon des Indépendants fairly regularly and sent five works to the Armory Show in New York 1913. Worked at 11 Impasse Ronsin, Paris, from 1925 till his death. Visited America 1925, 1928 and 1939 and India in 1937 to direct the building of the Temple of Deliverance which he designed for the Maharajah of Indore, but which was not carried out. *Endless Column* in gilded steel, ninety-eight feet high, set up at Tirgu Jiu in 1937. Died in Paris in 1957 bequeathing his studio and works in it to the French national Museum of Modern Art.

50**Maiastrea 1915**

Polished bronze, h. $24\frac{3}{4}$ - 62
Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 35, repr. p. 34; Peggy Guggenheim, *Confessions of an Art Addict* (London 1960), p. 73; Ionel Janou, *Brancusi* (Paris 1963), pp. 45-46, 96, repr. pls. 43 and 44.

The Maiastrea is a legendary bird which appears in Rumanian folklore. In peasant mythology, it guides Prince Charming through all his ordeals, helping him to combat evil spells and find his Sleeping Beauty. The Maiastrea is endowed with the power to speak with a marvellous voice, to work miracles and to help man in overcoming the evil forces which bar his path to happiness (cf. Janou, p. 45).

Brancusi made his first sculpture of the *Maiastrea* in 1912; it was the first work of the Bird cycle which was to occupy him on and off until 1940. There are altogether at least seven versions and castings of this subject in marble and bronze, most, if not all, of which are slightly different. Compared with the earliest versions of 1912 in the Museum of Modern Art, New York, and the Philadelphia Museum of Art (both in white marble), this is a little more simplified and streamlined, emphasising the Impression that the bird is about to take to the air. The beak is open, as if uttering a cry of triumph.

51**Bird in Space 1940**

Polished bronze, h. $51\frac{1}{4}$ - 130
Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 35, repr. p. 37.

Peggy Guggenheim, *Confessions of an Art Addict* (London 1960), pp. 71, 73; Ionel Janou, *Brancusi* (Paris 1963), pp. 50, 53-4, 56, 70-1, 103-4, repr. pls. 49-50.

The earliest version of the *Bird in Space* dates from 1919 and at least twenty-one more versions and castings were made between then and 1940 in bronze, marble or plaster. Most of them are slightly different. Peggy Guggenheim bought her cast direct from Brancusi, whom she had known since the early 1920s, and went to collect it just when the Germans were nearing Paris.

In *Bird in Space* Brancusi sought to express both the sensation of flight through the upward sweep of the movement, and the liberation of the spirit. Writing in the catalogue of his exhibition at the Brummer Gallery, New York, in 1933, he spoke of it as a "project for a Bird which, if enlarged, would fill the sky".

Jean Arp

Born 1887 in Strasbourg. Sculptor, painter and poet. Studied Strasbourg and Weimar Academy. In Paris from 1907 where he met Apollinaire and his circle. Exhibited 1912 at the second *Blaue Reiter* exhibition in Munich. One of the founders of the Dada movement in Zürich in 1916. 1919-20 in Cologne where he worked in collaboration with Ernst. Active participation in Surrealist movement in Paris from 1925. International prize for sculpture at Venice Biennale 1954. Lived in Meudon near Paris and Soldano (Locarno). Died in 1966.

52

Composition 1915

Mixed media and papier collé.

37³/₄ × 30 - 96 × 76

Lit.: Alfred H. Barr, Jr., *Cubism and Abstract Art* (New York 1936), pp. 68, 74, 204, repr. p. 72; Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 101; Arp, *On my Way* (New York 1948), pp. 39-40.

This was probably made in Zürich, where Arp moved in 1915 to avoid military service, and was done just before he became involved in the Dada movement which was founded there in February 1916. As Arp has written: "In Zürich in 1915, losing interest in the slaughterhouses of the world war, we turned to the Fine Arts... We aspired to a new order that might restore the balance between heaven and hell... In 1915 Sophie Taeuber and I made in painting, embroidery and collage the first works derived from the simplest forms. These are probably the very first manifestations of this art." This collage, composed entirely of rectangles on a horizontal-vertical axis, is perhaps the purest and most perfect of the series. Some of the later collages of this type were done by Arp and Sophie Taeuber in collaboration.

53

Overtured Blue Shoe with Two Heels under a Black Vault 1925

Painted wood relief (irregular), 31¹/₈ × 41 - 79 × 104

Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 101, repr. p. 102.

All Arp's early works consist of collages and reliefs (apart from a number of sculptures made in 1910 and mostly destroyed). He only turned to sculpture in the round in the nineteen-thirties. The grotesque titles of many of his reliefs reflect the Dada spirit as well as his own interests as a poet.

54

Shell and Head 1933

Bronze, h. 7⁷/₈ - 20

Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 101, repr. p. 8; Carola Giedion-Welcker, *Jean Arp* (London 1957), No. 15, p. 108; Peggy Guggenheim, *Confessions of an Art Addict* (London 1960), p. 52.

55

Maimed and Stateless 1936

Newspaper construction, 14¹/₂ × 12⁵/₈ - 37 × 32
Repr.: *Minotaure*, No. 8, 1936, p. 8; Herbert Read, *Surrealism* (London 1936), pl. 6 (both as *Mutilé et Apatride* 1936, and both without the mount).

This strange work was included in the International Surrealist Exhibition in London in 1936 as *Object in Newspaper*.

56

Garland of Buds I 1936

Limestone, h. 18¹/₈ - 46

Lit.: Carola Giedion-Welcker, *Jean Arp* (London 1957), No. 30, p. 109, repr. p. 95.

This is the only version in limestone of this work, but it also exists in bronze and in concrete stone. *Garland of Buds II*, made the same year, is slightly larger, 20¹/₂ in. high.

57

Drawing 1940

Inscr. Arp b. towards r.

Pencil on paper, 10¹/₄ × 7⁷/₈ - 26 × 20

Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 148.

58

Amphora Fruit 1951

Bronze, h. 29¹/₂ - 75

Lit.: Carola Giedion-Welcker, *Jean Arp* (London 1957), No. 115, p. 111.

This was in Arp's exhibition at the Venice Biennale in 1954.

Georges Vantongerloo

Born 1886 in Antwerp where he studied sculpture and architecture. Played leading part in De Stijl in Holland after the First War and made first abstract sculptures in 1917. Lived in Menton 1919-27, then in Paris. 1931-37 vice-president of Abstraction-Création. Interested in town planning and made designs for architectural and

engineering projects. Sculpture based on mathematical principles and till about 1938 on the straight line. In 1938 began to experiment with the curve. Lived in Paris. Died 1965.

59

Construction in an Inscribed and a Circumscribed Square of a Circle 1924

Cement, h. 13 - 33

Lit.: Alfred H. Barr, Jr., *Cubism and Abstract Art* (New York 1936), p. 224, repr. p. 145; Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 88 and repr. as *Volume Construction*; Georges Vantongerloo, *Paintings, Sculptures, Reflections* (New York 1948), pp. xiv-xv, repr. fig. 8 as *Construction in an inscribed and a circumscribed square of a circle, Menton, 1924, cement*.

Vantongerloo was the first artist to apply the De Stijl love of rectangles to sculpture.

Antoine Pevsner

Born 1886 at Orel, Russia, elder brother of the sculptor Naum Gabo. Studied at the School of Fine Arts, Kiev 1902-09. Entered the Academy of Fine Arts, St. Petersburg, 1910. Visited Paris 1911, and 1913-14 where he knew Modigliani and Archipenko. Made abstract paintings influenced by Cubism. 1916-17 in Oslo with Naum Gabo. 1917 appointed professor at the Academy of Fine Arts, Moscow. In 1920 wrote the manifesto of Constructivism with Gabo, and held joint exhibitions. Studio closed by the authorities, 1921. Moved to Germany and then to France 1923. In 1931 helped to found movement Abstraction-Création; 1946-52 was an active member of the committee of the Salon des Réalités Nouvelles. Did décor for Ballett "La Chatte" with Gabo. One-man show in Venice Biennale 1958. Died in Paris 1962, bequeathing all his works to the city of Paris.

60

Cross in the Form of an Anchor 1934

High relief, crystal, metal

$35\frac{1}{2} \times 23\frac{3}{8} \times 14 - 90 \times 60 \times 36$

Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 89; Pierre Peissi and Carola Giedion-Welcker, *Antoine Pevsner* (Neuchâtel 1961), p. 149, repr. pl. 75.

61

Developable Surface 1938

Construction, oxidised copper,

$21\frac{3}{8} \times 14\frac{1}{8} \times 19\frac{3}{8} - 55 \times 36 \times 50$

Lit.: Pierre Peissi and Carola Giedion-Welcker, *Antoine Pevsner* (Neuchâtel 1961), p. 150, repr. pl. 84.

62

Developable Surface 1941

Construction, silvered bronze,

$19\frac{3}{4} \times 11\frac{3}{4} \times 11\frac{3}{4} - 50 \times 30 \times 30$

Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 89, repr. p. 90;

Pierre Peissi and Carola Giedion-Welcker, *Antoine Pevsner* (Neuchâtel 1961), p. 150, repr. pl. 89.

Also known as *Surface developing a tangency with a left curve*.

Fantastic Art, Dada and Surrealism

Marc Chagall

Born 1889 at Vitebsk. Studied first with theatre designer Bakst. In Paris 1910. Returned to Russia in 1914 and set up an art school in Vitebsk. Back in Paris in 1918. In face of Nazi persecution of the Jews fled to U.S.A. in 1941 whence he returned in 1948. Prolific graphic artist as well as painter. Carried out stained glass windows for Hadassah Medical Centre outside Jerusalem and recently completed ceiling painting for the Paris Opéra. Lives at Vence, Alpes Maritimes.

63

Rain 1911

Inscr. *Chagall/911* b.l.

Oil on canvas, $33\frac{7}{8} \times 42\frac{1}{2} - 86 \times 108$

Lit.: Peggy Guggenheim (ed.) *Art of This Century* (New York 1942), p. 46 and repr. as *Farm Reminiscence*; Franz Meyer, *Marc Chagall* (London 1964), pp. 149-50, 747, repr. No. 102 as *Rain*.

Painted in Paris in 1911, a few months after Chagall's arrival there, this is one of a number of pictures done at this time inspired by recollections of the Vitebsk of his boyhood. A certain degree of stylisation derived from Cubism is combined with humorous, playful fantasy which culminates in the man chasing the goat across the sky. It was in front of paintings like this that Apollinaire coined in 1912 the word "sur-naturel".

It is interesting that the most influential of the paintings anticipating Surrealism done in Paris in the years 1910-14 were made by Chagall, a Russian who painted reminiscences of Russia, and by de Chirico, an Italian painting pictures inspired by Italy.

Giorgio De Chirico

Born 1888 at Volo in Greece of Italian parents. Studied in Athens and Munich. In Paris 1911-15, where he began his metaphysical paintings, further developed at Ferrara in 1919 with Carlo Carrà. 1915-24 in Rome and Florence. Returned to Paris and joined Surrealist movement. After 1930 renounced early work and friends. Has published autobiography and a novel *Hebdomeros*. Died in Rome 1978

64

The Rose Tower 1913

Inscr. *G. de Chirico* / 1913 b.l.
Oil on canvas, $28\frac{3}{4} \times 39\frac{3}{8}$ - 73×100
Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 42 and repr.; Giorgio de Chirico, *Memorie della mia Vita* (Rome 1945), pp. 101-3; James Thrall Soby, *Giorgio de Chirico* (New York 1955), pp. 44, 48-50, 71, repr. p. 170.

After living in Turin, Milan and Florence from 1909 to 1911, de Chirico moved to Paris in July 1911 and began to paint there a series of strange, dreamlike townscapes evocative of Italian piazzas. He has described this picture as representing "a piazza with arcades at the sides. In the background, behind a wall, appears an equestrian monument similar to those dedicated to soldiers and heroes of the Risorgimento which one can see in so many Italian cities and particularly in Turin." J. T. Soby has pointed out that the crenellated tower in the background brings to mind a truncated version of the thirteenth-century tower at Viterbo and that the statue is almost certainly that of Carlo Alberto by Carlo Marochetti at Turin (which also appears in *The Departure of the Poet* 1914).

The Rose Tower was exhibited at the Salon d'Automne of 1913, where it was bought by Olivier Senn of Le Havre, being the very first picture that de Chirico ever sold. It later belonged to Wright S. Ludington of Santa Barbara, California.

65

The Dream of the Poet 1914

Inscr. *G. de Chirico* b.l.
Oil on canvas, $35 \times 15\frac{3}{4}$ - 89×40
Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 51, repr. p. 53; James Thrall Soby, *Giorgio de Chirico* (New York 1955), pp. 80, 97-8, 101, repr. p. 200.

This picture has sometimes been dated 1915, but it is very similar to the *Portrait of Guillaume Apollinaire* which is signed and dated 1914; moreover the Apollinaire portrait must have been in existence by the middle of 1914 as it was engraved by Pierre Roy by September of that year. Both pictures have the same sculptured head with dark glasses in the foreground and both have the same fish mould. *The Dream of the Poet* was probably one of de Chirico's first pictures to include a mannequin figure.

66

The Gentle Afternoon 1916

Inscr. *G. de Chirico* / 1916 b.r.
Oil on canvas, $25\frac{1}{4} \times 22\frac{7}{8}$ - 64×58
Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 51; James Thrall Soby, *Giorgio de Chirico* (New York 1955), p. 114, repr. p. 229.

Painted after de Chirico's return to Italy, while he was living in Ferrara. At some point late in 1915 or early in 1916 he temporarily abandoned the mannequin theme and returned to still-life subjects. Notice how the strange, tightly-packed architectural forms are juxtaposed with a very realistic, *trompe-l'oeil* rendering of biscuits.

Francis Picabia

Born 1879 in Paris, of Spanish origin. Studied at the Ecole des Beaux-Arts and painted in an impressionist manner till 1908 and then in style influenced by Cubism. In 1911 associated with the Section d'Or. 1915 in New York. Founded magazine *391* in Barcelona 1916. The magazine appeared irregularly till 1924 in Barcelona, then New York, Zürich and Paris. In 1918 in Zürich associated with Dada group and served as link between Swiss and French Dada groups. Early member of Surrealist movement but left it to revert to representational art. Further changes of style and interest followed throughout his life. Died in Paris 1953.

67

Very Rare Picture upon the Earth 1915

Inscr. *Très rare tableau sur la terre* t.l. and *Picabia* b.l.
Gilt and silver paint and collage of wooden forms on cardboard, $44\frac{3}{4} \times 34$ - 113.5×86.5
Lit.: Alfred H. Barr, Jr., *Cubism and Abstract Art* (New York 1936), pp. 172, 219, repr. p. 173; Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 60, repr. p. 61.

The ironic use of fantastic machine forms first appeared in the work of Marcel Duchamp (cf. his *Coffee Mill* of 1911 and subsequent works) but was taken up by Picabia shortly afterwards and became one of the characteristic themes of the Dada movement. This picture was done a year before the foundation of Dada, at a time when Picabia, Duchamp and Man Ray were developing a sort of proto-Dada movement in New York.

Man Ray

Born 1890 in Philadelphia. Abandoned engineering and architecture studies to paint, 1907. With Duchamp and Picabia formed a proto-Dada group in New York in 1915. Co-organiser, with Duchamp and Katherine S. Dreier of the Société Anonyme. Arrived in Paris 1920, and took active part in Dada and Surrealist movements. Also contributed to *Sturm* and *De Stijl*. About 1922 developed a new technique of photography. In Hollywood 1940-51. Lived in Paris. Died 1976.

68

Silhouette 1916

Inscr. *Silhouette* b.l. and *Man Ray* 1916 b.r.
Ink on cardboard, $19\frac{1}{2} \times 25$ - 49.5×63.5
Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 151.

69

Two Rayographs 1923 and 1927

(a) Inscr. *Man Ray*. 23 on the mount
Photograph, $11\frac{1}{2} \times 9\frac{1}{4}$ - 29×23.5
(b) Inscr. *Man Ray* / 27 on the print
Photograph, 12×10 - 30.5×25.5
Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 151.

Man Ray took up photography in 1921 and, in addition to taking portraits and nude studies, became a pioneer in abstract photography. He was probably the first to make use of the rayograph technique in making abstract compositions. In making a rayograph no camera is used—objects are placed directly upon sensitised paper which is then developed. In one of these examples, for instance, the objects used include a wine-glass, some strands of hair and a glove.

Max Ernst

Born 1891 at Brühl, near Cologne. Studied philosophy University of Bonn 1909-14. No formal artistic training. With Baargeld and Arp founded Cologne Dada group 1919-21. Friendship with Eluard and Breton led to participation in Surrealist movement of which he was co-founder. In New York 1941-45 and then at Sedona, Arizona. International Prize for painting at the Venice Biennale 1954. Died in France 1976.

70

Little Machine Constructed by Minimax Dadamax in Person 1919

Inscr. *von minimax dadamax selbst konstruiertes maschinchen für / furchtlose bestäubung weiblicher saugnäpfe zu beginn der wechsellahre u. dergl. furchtlose verrichtungen* b.l. and *dadamax ernst* b.r.; also *bonjour* round the spout of the tap. Pencil, watercolour and gouache on paper, 18×12¹/₈ - 45.7×30.8

Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 149.
Repr.: *Cahiers d'Art*, 1936, p. 150.

Executed in Cologne during the first year of Ernst's participation in the Dada movement. It is in the tradition of the fantastic machine subjects painted by Duchamp and Picabia and can be compared with Picabia's *Very Rare Picture upon the Earth* of 1915 (Cat. no. 60). Ernst has recorded that: "One rainy day in 1919 in a town on the Rhine, my excited gaze is provoked by the pages of a printed catalogue. The advertisements illustrate objects relating to anthropological, microscopical, psychological, mineralogical and paleontological research. Here I discover the elements of a figuration so remote that its very absurdity provokes in me a sudden intensification of my faculties of sight—a hallucinatory succession of contradictory images, double, triple, multiple, superimposed upon each other with the persistence and rapidity characteristic of amorous memories and visions of somnolence... They transform the banal pages of advertisement into dramas which reveal my most secret desires."

71

The Kiss 1927

Inscr. *max ernst* b.l. and *max ernst / 1927* on back of canvas
Oil on canvas, 50³/₈×63 - 128×160
Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 103, dated 1927;

Peggy Guggenheim *Confessions of an Art Addict* (London 1960), p. 70.
Repr.: *Cahiers d'Art*, 1928, p. 69, dated 1928 and said to be in the collection Van Leer.

72

The Forest 1928

Inscr. *max ernst* b.r.
Oil on canvas, 37⁷/₈×50³/₄ - 96×129
Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 103.

One of Ernst's most vivid memories of his childhood is of the enchantment and terror which he felt when his father led him for the first time into the forest near his home. Echoes of this feeling can be found in many of his *Forests, Visions, Suns and Nights*.

73

Sea. Sun. Earthquake 1931

Inscr. *max ernst* b.r.
Oil on canvas with pasted wallpaper, 17³/₄×15 - 45×38
Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 103, dated 1930.

Although hitherto thought to be of 1930 this is very similar to another painting of the same subject and technique which is signed and dated 1931 (Cat. no. 107 in the Ernst exhibition at the Tate Gallery 1961, lent by the artist). In both works a patch of patterned wallpaper is incorporated into a fantastic landscape.

74

The Postman Cheval 1932

Inscr. *le facteur cheval* b.l. and *max ernst 1932* b.r.
Papier collé on cardboard, 25¹/₄×18⁷/₈ - 64×48
Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 149.
Repr.: Patrick Waldberg, *Max Ernst* (Paris 1958), p. 123.

This is one of a series of large collages, remarkable for their invention and the variety of their means, which Ernst made after the completion of his book of collage illustrations *La Femme 100 Têtes* (1929).

75

Zoomorphic Couple 1933

Inscr. *couple zoomorphe / 1933 / max ernst* on back of canvas
Oil on canvas, 36×28³/₄ - 91.5×73
Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 103.
Repr.: Herbert Read, *Art Now* (London 1933), pl. 98.

76

Garden Airplane Trap 1935-36

Inscr. *max ernst / 35-36* b.r.
Oil on canvas, 21¹/₄×25¹/₈ - 54×64.7
Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 103 (dated 1936).
Repr.: Marcel Jean, *The History of Surrealist Painting* (London 1960), p. 244.

Ernst painted a series of pictures on this theme in 1935-36, depicting, in his own words, "voracious gardens in turn devoured by a vegetation which springs from the debris of trapped airplanes..."

77**The Entire City 1937**

Oil on canvas, 39×64 - 97×160

78**The Attirement of the Bride 1940**

Inscr. *max ernst* / 1940 b.r. and *max ernst*
on back of canvas

Oil on canvas, 51 $\frac{1}{4}$ ×37 $\frac{7}{8}$ - 130×96

Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 103, repr. p. 105.

79**The Anti-Pope 1941**

Oil on cardboard, 12 $\frac{3}{8}$ ×9 $\frac{7}{8}$ - 32×25

Lit.: Peggy Guggenheim, *Confessions of an Art Addict* (London 1960), pp. 93-4.

80**The Anti-Pope 1941-42**

Inscr. *max ernst* / 41-42 b.r. and *The Antipope* / *max ernst* / dec. 1941 - march 1942
on back of canvas

Oil on canvas, 63×50 - 160×127

81**Woman Flower 1944**

Bronze, h. 9 $\frac{1}{2}$ - 25

Lit.: André Ferrier, "Max Ernst, sculpteur" in *L'Oeil*, No. 84, 1961, p. 68.

Executed at Great River, Long Island, in the summer of 1944. Ernst spent the whole summer there working at sculpture and made at least ten pieces—it was one of his most productive periods as a sculptor.

82**In the Streets of Athens 1960**

Bronze, h. 29 $\frac{1}{2}$ - 75

Lit.: André Ferrier, "Max Ernst, sculpteur" in *L'Oeil*, No. 84, 1961, p. 68, repr. p. 64.

This more recent sculpture was made in Ernst's studio at Huismes in Touraine.

Hans Richter

Painter and famous cinematographer born 1888 in Berlin. Studied in Berlin and Weimar. 1916 joined the Dada group in Zürich. In 1921 made his first abstract film *Ritmo 21* presented by Van Doesburg in Paris. Founded with Mies van der Rpe "G", the first review of modern art in Germany. In 1940 moved to New York where he alternated the activity of painting with that of the cinema. Among many others *Dreams that money can buy* with the co-operation of "Art of this Century" and of Léger, Duchamp, Max Ernst and Calder was made in 1944. Taught at City College from 1948-62. Lives in Ascona and Conn.

83**Dada Kopf 1918**

Ink drawing, 8×4 $\frac{1}{2}$ - 20×12

84**Dada Kopf 1923**

Oil on canvas, 11×6 $\frac{1}{2}$ - 28×17

Kurt Schwitters

Born 1887 in Hanover. Studied at the Dresden Academy and in Berlin. Influenced by Cubism and abstract art 1917-18. In 1919 created his own form of Dada known as "Merz", using rubbish materials. He was a friend of Arp and Van Doesburg. Fled to England June 1940, spent seventeen months in an internment camp, then lived in London, 1941-45. Died at Ambleside 1948.

85**Mz 75 1920**

Inscr. *Mz 75* / *K. Sch. 20* followed by two words which are indecipherable.

Collage, 5 $\frac{3}{4}$ ×3 $\frac{7}{8}$ - 14.5×9.8

A typical Merz collage made from fragments of cigarette packets, labels, bits of cloth and other "rubbish" materials.

86**Blue on Blue 1929**

Chalk and papier collé, 14 $\frac{1}{2}$ ×12 - 36×30

Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 108.

Schwitters was influenced from 1924 by the ideas of Neo-Plasticism, above all those of Van Doesburg, as is apparent in the more formalised treatment of this and the following work.

87**Merzbild 1930**

Inscr. *MVI* / *K. Schwitters 30* b.r.

Oil and collage on hardboard, 17 $\frac{1}{2}$ ×14 - 44×36

Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 108, repr. p. 109.

The objects incorporated here include a painted metal butterfly.

Raoul Hausmann

Born 1886 in Vienna. One of the leaders of the Berlin Dada movement 1918-20. Moved in 1933 to Barcelona and thence to Limoges, France. Died in 1971.

88**Watercolour 1919**

Inscr. *R.H. 1919* b.r.

Watercolour and gouache on paper, 14 $\frac{1}{2}$ ×10 $\frac{1}{4}$ - 37×26

Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 149.

Repr.: Raoul Hausmann, *Courier Dada* (Paris 1958), repr. between pp. 104 and 105 as *Aquarelle 1919*.

Paul Klee

Born 1879 in Münchenbuchsee, near Bern. Studied painting in Munich 1898-1900. Visited Italy 1901-02. In 1906 moved from Bern to Munich. Came into contact in 1911 with *Blaue Reiter* group formed by Kandinsky, Marc and Macke. Visited Paris in 1914. Professor at the Bauhaus in Weimar, 1920 and then in Dessau 1926. Founded with

Kandinsky, Feininger and Jawlensky the *Blaue Vier* 1924. *Pedagogical Sketchbook* published 1925. Professor at Dresden Academy 1931 till dismissed by Nazis in 1933. Died at Muralto-Locarno in 1940.

89

Portrait of Mme P. in the South 1924

Inscr. Klee b.r. and 1924 243 *Bildnis der Frau P. im Süden* on the mount
Watercolour on paper, $15 \times 10\frac{5}{8}$ - 38×27
Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 47.

90

Magic Garden 1926

Inscr. Klee 1926 / E1 t.r.
Oil glazes on plaster, $19\frac{3}{4} \times 16\frac{1}{2}$ - 50×42
Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 47, repr. p. 49.

Joan Miró

Born 1893 in Barcelona, where he studied. First visit to Paris 1919 where he met Picasso. From 1920 spent winters in Paris. Joined surrealist group in 1924 and exhibited regularly with them. During Second World War lived in Majorca and from 1942 in Barcelona. Considerable output as engraver. International Prize for graphic art at the Venice Biennale 1954. From 1953 intensive period of designing ceramic sculptures in collaboration with Joseph Artigas. Major commissions in the medium carried out for Unesco headquarters in Paris 1957-58, and Harvard University 1960. Many retrospective exhibitions including at the Tate Gallery 1964. Lives at Palma de Majorca and Montroig, Barcelona.

91

Two Personages and a Flame 1925

Inscr. Miró / 1925 b.r. and Joan Miró / 1925 on back of canvas
Oil on canvas, $44\frac{1}{2} \times 56\frac{3}{4}$ - 113×144
Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 112 (gift of Max Ernst); Jacques Dupin, *Joan Miró* (London 1962), No. 129, p. 511 and repr.

The improvisatory, fantastic character of this and related works is to some extent the visual equivalent to the automatic writing practised by many of the Surrealists.

92

Dutch Interior II 1928

Inscr. Joan Miró / "Intérieur Hollandais" / 1928 on back of canvas
Oil on canvas, $36\frac{1}{4} \times 28\frac{3}{4}$ - 92×72
Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 112, repr. p. 113; Jacques Dupin, *Joan Miró* (London 1962), No. 235, pp. 189-191, 519, repr. pp. 519 and 172.

Following a visit to Holland in the spring of 1928 Miró painted three pictures of Dutch interiors, taking as his point of departure paintings by seventeenth-century Dutch masters, of which he had brought back several picture-postcard reproductions. This

particular painting derives directly from Jan Steen's *The Cat's Dancing Lesson* in the Rijksmuseum, Amsterdam. Though the whole character of the work has been transformed in terms of fantasy, a comparison of the two pictures shows that Miró has scrupulously retained all the main elements in the original composition. A sequence of preliminary drawings and studies of details shows various intermediate stages in this transformation.

Jan Steen's painting depicts a group of four people seated round a table; the man second from the left is supporting a cat by its front paws and teaching it to "dance", the girl on the right is playing on a flute. An old man peers in through a window just above their heads. There is a barking dog in the foreground and a mandolin hanging on the wall to the right. In Miró's version the cat is no longer recognisable, as it has turned into the tiny mechanism in the centre of the picture.

Dutch Interior I belongs to the Museum of Modern Art, New York and was included in the recent Miró exhibition at the Tate (Cat. no. 79); *Dutch Interior III* is in the Mrs. Sam A. Marx Collection, New York.

93

Seated Woman II 27 February 1939

Inscr. Miró r. towards top and Joan Miró / "Femme assise II" / 27 - II - 1939 on back of canvas
Oil on canvas, $63 \times 50\frac{3}{4}$ - 160×129
Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 112, repr. p. 114; Jacques Dupin, *Joan Miró* (London 1962), No. 517, pp. 312, 345, 539, repr. pp. 335 and 539.

Yves Tanguy

Born 1900 in Paris. Went into the merchant marine and took to painting by chance, inspired by seeing a painting of de Chirico's in the window of the Paul Guillaume Gallery. Joined the Surrealists in 1925 and exhibited with them thenceforward. Moved to the United States in 1939 becoming an American citizen in 1948. Died in Connecticut 1955.

94

Promontory Palace 1930 or 1931

Inscr. Yves Tanguy 1931 [or 1930 - the last figure is unclear] b.r., Yves Tanguy 1931 / "les belles manières" [these words are unclear] on back of canvas, and "Palais promontoire" / 1931 [the last figure was afterwards changed into a 0] on the stretcher
Oil on canvas, $28\frac{3}{4} \times 23\frac{3}{4}$ - 73×60
Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 115, repr. p. 116; James Thrall Soby, *Yves Tanguy* (New York 1955), pp. 16-18; Kay Sage Tanguy, *Yves Tanguy* (New York 1963), No. 115, p. 76 and repr.

Peggy Guggenheim organised an exhibition of Tanguy's work at Guggenheim Jeune in July 1938 and afterwards bought this picture from it as well as one or two other oil paintings and several gouaches

95**The Sun in its Casket 1937**Inscr. *Yves Tanguy* 37 b.r.Oil on canvas, $45\frac{1}{4} \times 34\frac{3}{8}$ - 115×88Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 115, repr.p. 117; Kay Sage Tanguy, *Yves Tanguy* (New York 1963), No. 207, p. 104, repr. p. 105.Repr.: *Minotaure*, No. 10, winter 1937, p. 28.**96****Gouache 1938**Inscr. *Yves Tanguy* 38 b.r.Gouache on paper, $3\frac{11}{16} \times 9\frac{3}{16}$ - 9.3×23.3**97****Portrait of P. G. 1938**Inscr. *Pour Peggy, / Yew Tree Cottage*20 Juillet 1938 / *Yves Tanguy* b.r.Pencil and feather on paper, $22\frac{5}{8} \times 7\frac{1}{8}$ - 57.5×18**98****On Slanting Ground 1941**Inscr. *Yves Tanguy* 41 b.l.Oil on canvas, $16\frac{1}{2} \times 28$ - 42×71Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 115; Kay Sage Tanguy, *Yves Tanguy* (New York 1963), No. 279, p. 126 and repr.**Salvador Dali**

Born 1904 at Figueras, Spain. Studied at Academy of Fine Arts, Madrid and in Paris. Joined the Surrealist movement 1929 of which he was one of the most celebrated and controversial members. He is also known for his portraits and religious compositions. Lives in Figueras and New York.

99**Woman Sleeping in a Landscape 1931**Inscr. à *Gala Salvador Dali* 1931 b.r.Oil on canvas, $10\frac{5}{8} \times 13\frac{3}{4}$ - 27×35Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 122.**100****The Birth of Liquid Desires 1932**Inscr. *Gala Salvador Dali* 1932 b. centre and *plaisirs liquides* on back of canvas.Oil on canvas, $37\frac{3}{8} \times 44\frac{1}{8}$ - 95×112Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 122 and repr.Repr.: Herbert Read, *Art Now* (London 1933) pls. 114-115 as "Composition 1933".

Gala referred to in the inscriptions on these two pictures is the artist's wife.

René Magritte

Born 1898 at Lessines, Belgium. Joined ranks of Surrealists in Paris where he lived for three years (1927-30). Leader of Belgian Surrealists. His researches into colour led

him into an impressionist phase during the Second World War, after which he reverted to his earlier style. Lived at Jette, Brussels. Died in 1967.

101**Voice of the Winds 1932**Inscr. *Magritte* t.l. and "La Voix des Airs"1932 *Magritte* on the stretcher.Oil on canvas, $28\frac{3}{4} \times 21\frac{1}{4}$ - 73×54Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 118, dated 1930.**102****Domain of Lights 1953-54**Inscr. *Magritte* b.l. and "L'Empire des / Lumières" / 1953-1954 on back of canvas.Oil on canvas, $76\frac{3}{4} \times 51\frac{1}{2}$ - 195×131Repr.: *Cahiers d'Art*, 1955, p. 257 as in the Peggy Guggenheim Collection.**Paul Delvaux**

Born 1898 at Antheit, Belgium. Prominent among Belgian surrealist painters. Influenced by de Chirico and Ernst. Paints dream landscapes and erotic figure subjects in a minutely finished quasi-academic style. Lives in Brussels.

103**The Break of Day 1937**Inscr. *P. Delvaux* / 7-37 b.r.Oil on canvas, $47\frac{3}{8} \times 59\frac{1}{4}$ - 120.5×150.5Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), pp. 130-1 and repr.Repr.: *London Bulletin*, No. 3, June 1938, p. 9.

The small male figure in the background is said to be a self-portrait.

Richard Oelze

Born 1900 at Magdeburg, Germany. Studied at the Bauhaus in Weimar. Lived in Dresden, Ascona and Berlin between 1929-32 and from 1932-36 in Paris, where he came in contact with the Surrealists. Exhibited in surrealist exhibitions in Paris, London and America. Lives at Postholz near Hameln.

104**Drawing c. 1933**Pencil on card, $10\frac{1}{4} \times 7\frac{1}{8}$ - 26×18Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 150 as *Drawing* and dated c. 1933.**S. W. Hayter**

Born 1901 in London. Painter and engraver. Studied chemistry and geology at London University and began experiments in print making in 1921. In Persia from 1922 to 1925. Founded engraving studio *Atelier 17* in Paris in 1927. Associated with surrealist group

from 1933 and helped to organise surrealist exhibition in London in 1936. Spent war years in America where he set up *Atelier 17* and lectured extensively. Returned to Paris in 1950. Lives in Paris and in Alba in the Ardèche.

105

Defeat 1938-39

Inscr. on the print *Hayter* / 38 b.r. and on the surround *Defeat* b. centre and *Hayter* 39 b.r. Burin print on plaster, $9\frac{1}{2} \times 15 - 24 \times 38$ Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 149 as *Engraving on plaster*.

André Masson

Born 1896 at Balagny, Oise. Studied at the Académie Royale des Beaux-Arts, Brussels and at the Ecole des Beaux-Arts in Paris. After the war came under influence of Cubism, especially Gris, his close friend. His studio in Paris became meeting place about 1922 for group of young artists and writers—among them Joan Miró. Joined surrealist group 1924-29. In 1933 designed ballet *Les Présages* for Massine. Lived in Spain 1934-36. From 1941-45 was in America and settled in Aix-en-Provence in 1947.

106

L'Armure 1925

Inscr. *André Masson* on back of canvas Oil on canvas, $31\frac{1}{2} \times 21\frac{1}{4} - 80 \times 54$ Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 110, repr. p. 111; André Masson, *Métamorphose de l'Artiste* (Geneva 1956), vol. 1, p. 21.

Painted soon after Masson joined the surrealist movement in 1924. He has said of the works of this period: "The female figure became dominant; the girl who is ravished, sleepwalking, victim. Pregnant with extraordinary fruit. These female figures were always portrayed from the belly... Wandering lines and bloody colours, the forms dissolved at the extremities and merged with the ever-present clouds."

A Galerie Simon label on the back of this picture is inscribed *L'Armure* 1925.

107

Two Children 1942

Bronze, h. 6 - 15
Masson has only made a very small number of sculptures and this aspect of his work is little known. His first sculpture, *Metamorphosis*, dates from 1927. This work belongs to a series of sculptures made in the United States, of which the largest is *Mating Mantises* (bronze, length 17 in.)

108

Bird Fascinated by a Snake 1943

Inscr. *André Masson* t.l.
Watercolour and gouache on paper, $22\frac{1}{4} \times 29\frac{1}{8} - 56.5 \times 75$

Matta

Born 1912 in Santiago, Chile. Studied architecture in Santiago and with Le Corbusier in Paris. Started painting 1938; associated with the Surrealists. In New York 1939-48. Marzotto prize 1963. Lives in France.

109

Drawing 1941

Inscr. *Matta* followed by an indecipherable word and the date 1941 b.r.
Pencil and crayon on paper, $22\frac{7}{8} \times 28\frac{3}{4} - 58 \times 73$

110

The Un-Nominator Renominated 1953

Oil on canvas, $47\frac{1}{4} \times 69\frac{1}{4} - 120 \times 176$

A typical scene of mystery and ritual, with overtones of violence.

Victor Brauner

Born 1903 in Rumania. Has lived in France since 1925 and exhibits with the Surrealists since 1930. Died in Paris in 1966.

111

The Surrealist 1947

Inscr. *Victor Brauner* / I. 1947 b.r. On the back of the canvas there is a long inscription somewhat in the form of a diagram, with two ascending arrows to left and right inscribed *Passé—Présent—Avenir* and *Destin—nécessité—Volonté magie—Surréalité liberté* respectively. In the centre are the words *Titre du Tableau: Le Surréaliste*, followed by *Le Surréalisme / Nature. Libre. Naturante*. Also inscribed *Victor Brauner* / I. 1947 b.r.

Oil on canvas, $23\frac{1}{4} \times 17\frac{3}{4} - 60 \times 45$

There is here a multiple image of a table which is also an insect, a flying fish or a sort of dog. Thus reality is magically transformed.

112

Téléventré 1948

Oil on board, $28\frac{1}{2} \times 23\frac{1}{2} - 72 \times 60$

113

Consciousness of Shock 1951

Inscr. *Victor Brauner* / IV 1951 b.l.
Wax encaustic on hardboard, $25\frac{1}{4} \times 31\frac{1}{2} - 64 \times 80$

114

Three gouaches in one 194

$14 \times 13 - 34 \times 32$

115

Painting on wax 1945

$10 \times 6 - 24 \times 15$

116

Painting on wax 1954

$14 \times 10 - 35 \times 25$

Leonora Carrington

Born 1917 in Lancashire. Attended Ozenfant's school in London, 1936. Became surrealist painter through liaison with Max Ernst. Lives in Mexico.

117**Oink (They Shall Behold Thine Eyes) 1959**

Inscr. *Leonora Carrington / 1959* b.l.
Oil on canvas, $15\frac{7}{8} \times 35\frac{3}{4}$ - 40.3×91

Leonor Fini

Self-taught painter, born 1908 in Buenos Aires, of Trieste family. Has worked in Trieste, Milan, Montecarlo, Paris. She has observed with independence the "surrealist" experience, also paints portraits and ballet decor. Lives in Paris.

118**The Shepherdess of the Sphinxes 1941**
Oil on canvas, 18×15 - 45×37 **Rufino Tamayo**

Born 1899 in Oaxaca, Mexico, of Zapotec Indian extraction. Studied in Mexico City but chiefly self-taught. Has carried out frescoes for public buildings in Mexico City and the U.S.A. Lives in Paris and Mexico City.

119**Heavenly Bodies 1946**

Inscr. *Tamayo / 46* b.l.
Oil on canvas, $34 \times 41\frac{3}{8}$ - 86.3×105

The theme of simple people marvelling at the night sky and the constellations is recurrent in Tamayo's work.

Graham Sutherland

Painter engraver born in London 1903. Art School Chelsea. Started painting 1935. Worked in War Office as painter 1940-45. 1946 Crucifix of Northampton 1952. Designed tapestry for New Coventry Cathedral. One of the most noted British Artists. Lives in Menton.

120**Organic Form 1962-68**

Oil on canvas, $51\frac{1}{2} \times 39$ - 131×93

Dubuffet

Born 1901 in Le Havre, the son of a tradesman. In 1918 went to Paris to study paintings. Followed a disorganized, unproductive period which came to an end with the decision, taken in 1924, to have nothing further to do with the arts. In 1934 the creative urge returned, abandoned his wholesale wine business and returned to

painting. In 1937 he returned to the wine business. In 1942 for the third time he returned to painting. Dubuffet's career in the arts, then, really begins in 1942. In 1949 organized an exhibition of "Art Brut" at the Gallery René Drouin assembling works by insane people, prisoners and mediums which have greatly influenced his style. In 1964 had a large exhibition of abstract paintings at Palazzo Grassi, Venice.

121**Chataine aux Hautes Chairs 1951**

Oil on board, $26 \times 21\frac{1}{4}$ - 65×54

Morris Hirshfield

Born 1872 in Poland. Emigrated to the United States in 1890. Worked as a factory-hand in a women's clothing factory and later became a manufacturer of boudoir slippers. Took to painting in 1937 when he had to give up business. Died in New York 1946.

122**Two Women in Front of a Mirror 1943**

Inscr. *M. Hirshfield / 1943* b.r.
Oil on canvas, $51\frac{1}{4} \times 59\frac{1}{2}$ - 130×151
Lit.: Peggy Guggenheim, *Confessions of an Art Addict* (London 1960), p. 112.
Repr.: Marcel Jean, *The History of Surrealist Painting* (London 1960), p. 304.

Morris Hirshfield was a self-taught artist who only began to paint late in life. His works were admired by the Surrealists, who included some of his paintings in the 1942 Surrealist Exhibition in New York. Memorial Exhibition Art of This Century 1947.

Laurence Vail

Born 1891 in Paris, of American parentage. Self-taught. Painter, writer, sculptor. Lived in Megeve and Paris. Died in South of France 1968.

123**Screen 1940**

Three-panelled screen with papier collé, $64\frac{1}{2} \times 61\frac{1}{2}$ - 164×156
Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 123, one of the panels repr.

Laurence Vail, who was Peggy Guggenheim's first husband, had two exhibitions at Art of This Century.

124**Series of decorated bottles and assembled objects 1940-55.****Joseph Cornell**

Born 1903 in Nyack, New Jersey. Self-taught. Exhibited, Art of This Century, 1944-45. Work has links with Surrealism and Constructivism but the artist had always remained independent of all movements. Died in 1973.

125**Setting for a Fairy Tale** 1942-46

Construction, $11\frac{3}{4} \times 14\frac{1}{2} \times 4$ - $29 \times 37 \times 10$

126**Parrot Music Box**

Construction, 16×9 - 41×22

127**Hôtel de l'Ange**

Construction, 20×14 - 51×35

128**Pharmacy**

Construction, 14×12 - 36×30

129**Soap Bubble Box**

Construction, 15×18 - 39×45

Alberto Giacometti

Born 1901 in Stampa, Switzerland, son of the landscape painter Giovanni Giacometti. Studied sculpture in Geneva 1920, in Italy 1921-22 and in Paris with Bourdelle. Made polychrome sculptures to which he has recently returned. Associated with Surrealists 1929-36. International Prize for sculpture at Venice Biennale 1962. Apart from the years 1940 to 1945 spent in Geneva, he had always lived in Paris, until his death in 1966.

130**Model for a Garden** 1932

Wood, $7\frac{7}{8} \times 11\frac{7}{8} \times 9$ - $20 \times 30 \times 23$

Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 120 and repr.; Jacques Dupin, *Alberto Giacometti* (Paris 1963), p. 207.

The artist states that this is a "maquette for a large sculpture in a garden, I wanted people to be able to walk on the sculpture, sit on it and lean on it". Dupin reproduces a slightly smaller preliminary study for it in plaster.

131**Woman with a Cut Throat** 1932-33

Bronze, $8\frac{3}{4} \times 25 \times 26$ - $22 \times 63.5 \times 66$

Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 120, repr. p. 121; Peggy Guggenheim, *Confessions of an Art Addict* (London 1960), pp. 73-74.

Giacometti has described this as "Woman with a cut throat, the carotid severed." Peggy Guggenheim bought it from him in Paris in the early months of the war and she says that it was cast for her and was the first of his works ever to be cast.

132**Statue of a Headless Woman** 1932-36

Plaster, h. $58\frac{1}{4}$ - 148.

Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 120 as *Statue of*

a Headless Woman; Peggy Guggenheim, *Confessions of an Art Addict* (London 1960), pp. 73, 131-32; Jacques Dupin, *Alberto Giacometti* (Paris 1963), pp. 217-18.

There are several variants of this work, including one which has a concave area in the centre of the torso, just below the breasts.

133**Statue of a Headless Woman** 1932-36

Bronze, h. $58\frac{1}{4}$ - 148

134**Lion Woman** 1946-47

Bronze, h. 62 - 157

135**Piazza** 1948-49

Bronze, $6\frac{3}{4} \times 23\frac{1}{2} \times 16\frac{1}{8}$ - $17 \times 60 \times 41$

Lit.: Jean Dupin, *Alberto Giacometti* (Paris 1963), p. 243 and repr.

Repr.: *Cahiers d'Art*, 1951, p. 78.

Also known as *People crossing a Square*. Giacometti's figures are usually very still, but he made several sculptures at this period in which the figure is seen to gesticulate or in which several figures are moving in different directions across a space.

Julio Gonzales

Born 1876 in Barcelona of a family of goldsmiths. Studied with brother Jean in the family studio and then at the School of Fine Arts. Worked for Gaudí. In Paris in 1900 closely associated with Picasso, Manolo and Max Jacob. In 1927 abandoned painting and made first iron sculptures. Moved away from cubist influence in period 1929-35 and style became increasingly abstract. About 1936 returned to forms more clearly based on nature. Left much unfinished work at his death in 1942 at Arceuil.

136**Cactus Man I** 1939-40

Bronze, h. $25\frac{1}{4}$ - 65

Alexander Calder

Born 1898 in Philadelphia. Trained as mechanical engineer and then attended evening drawing classes in New York 1922. Paris in 1926. Made drawings and wire sculpture, including his *Circus*, followed by figures in wood and wire portrait sculptures. Made first abstract sculptures—called by Arp "stables"—in 1931 and first non-mechanical mobiles the following year. Member of Abstraction-Création. Maker of jewelry. Commissions include mobiles for Unesco headquarters in Paris (1958) and for the Kennedy International Airport in New York (1957), and a huge stable for Spoleto (1962). Retrospective exhibitions at the Tate Gallery 1962 and at the Solomon R. Guggenheim Museum, New York, 1964. Lived in Connecticut and at Saché, near Tours. Died in 1976.

137**Mobile** 1941

Painted aluminium, h. 84 - 214

Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 96, repr. p. 97.**138****Silver Bed head** 1945

66×54 - 166×135

139**Glass Mobile** 1950

h. 48 - 120

139 a**Le Grand Passage** 1974Gouache, 22³/₄ × 30¹/₄ - 58 × 78**American Abstract Expressionism****Marc Tobey**

Born in Centerville, Wisconsin, 1889.

Leading artist of Abstract California School.

Lived in the Orient and Europe. Studied

Oriental philosophy and religion. Died

in Basel 1976.

140**Advance of History** 1964

Tempera on paper on board, 24×19 - 64×50

Jackson Pollock

Born 1912 at Cody, Wyoming. Grew up in

Arizona and California. To New York 1929.

Studied Art Students' League 1929-31,

under Thomas Benton. Several visits to

the West in the "thirties". Worked on

WPA Federal Art Project, New York

1938-42. First abstract pictures 1945;

invented his "drip" technique 1947. Lived

in Springs, Long Island, from 1946 till his

death in 1956.

141**Moon Woman** 1942Inscr. *Jackson Pollock 42* b.l.

Oil on canvas, 69×43 - 175×109

Lit.: Frank O'Hara, *Jackson Pollock* (New

York 1959), p. 115; Peggy Guggenheim,

Confessions of an Art Addict (London 1960),

pp. 104-9, 114, 132-33, 140-5, 173.

When Peggy Guggenheim opened her

gallery Art of This Century in New York in

October 1942, it became first of all a centre

for the International Surrealist movement

(many of the leaders of which had arrived

in the United States as refugees), and later

also a centre for new developments in

American art. Among the American artists

who had one-man shows there where

Robert Motherwell, William Baziotes, Hans

Hofmann, Clyfford Still, Mark Rothko and

David Hare. The group shows included

Adolph Gottlieb and Ad Reinhardt.

But the new artist associated above all others with Art of This Century was Jackson Pollock. Peggy Guggenheim gave him his first one-man show in 1943 and placed him under contract from 1943 until she left America in 1947, which made it possible for him to give up his job and to devote himself full-time to painting. She believed in his greatness and struggled tirelessly to promote his work. After her move to Venice, she organised the first European one-man exhibition of his work at the Correr Museum, Venice in 1950. In addition she presented a number of his pictures to American museums and universities.

The paintings by Pollock still in her collection all date from 1942-47, which was a crucial period in his development as it marked his break-through from Surrealism and Cubism into a kind of painting which was completely new. *Moon Woman*, which was in his first one-man show in 1943, still has some affinity with Picasso and Masson but differs in the rhythmical freedom of its line and its all-over movement. Pollock was very interested at this period in Jung's theories of archetypes and legends.

142**Don Quixote** 1944Inscr. *Jackson Pollock* b.l.Oil on canvas, 29¹/₈ × 18¹/₈ - 74 × 46**143****Two** 1945Inscr. *Jackson Pollock* b.r.Oil on canvas, 76 × 43¹/₄ - 193 × 110Lit.: Bryan Robertson, *Jackson Pollock*

(London 1960), p. 140, repr. pl. 125.

144**Direction** 1945Inscr. *Jackson Pollock* b.l. and 10.45*Pollock* on the stretcher.Oil on canvas, 31¹/₂ × 22 - 80 × 56**145****Circumcision** 1946Inscr. *Jackson Pollock* b.l. and 1.46 *Pollock*

on the stretcher.

Oil on canvas, 56 × 66 - 142 × 168

Repr.: Bryan Robertson, *Jackson Pollock*

(London 1960), pl. 129.

146**Bird Effort** 1946Inscr. *Jackson Pollock* t. centre and *Jackson**Pollock 46* on back of canvas.Oil on canvas, 24 × 20¹/₈ - 61 × 51**147****Gouache** 1946Inscr. *Jackson Pollock* b. towards r.Gouache on paper, 22 × 30³/₄ - 56 × 78**148****Sounds in the Grass** 1946Inscr. *Jackson Pollock* b.l. and *Jackson /**Pollock 46* on back of canvas.Oil on canvas, 53¹/₂ × 43¹/₄ - 136 × 110

In the course of 1946, Pollock finally broke away completely from Cubism and began to make paintings consisting of a dense mesh of lines and colours extending over the entire picture surface. The paint has, in this case, a thick, matted quality.

149

Eyes in the Heat 1946

Inscr. 46 / J. Pollock b.r.
Oil on canvas, 54×43 - 137×109
Lit.: Bryan Robertson, *Jackson Pollock* (London 1960), pp. 139, 144, repr. pl. 50 (in colour).

This picture comes from the *Sounds in the Grass* series. Pollock afterwards, in 1947, made another version of the same theme called *Eyes in the Heat II*. In both of these, to quote Bryan Robertson, "eye-like sockets or cavities glint through an agitated surface of short, emphatic, and bristling strokes of paint."

150

Alchemy 1947

Inscr. 47 Jackson Pollock b.r. and Jackson Pollock on the stretcher.
Oil on canvas, 45×87 - 114×195.5

This is probably one of Pollock's first paintings executed partly by means of a drip technique, that is to say by dripping paint from a brush or can onto a canvas laid flat on the floor. This is combined here with paint applied straight from the tube directly onto the surface of the canvas. The picture is built up layer upon layer which gives it a dense, somewhat choked character.

151

Enchanted Forest 1947

Inscr. 47 Jackson Pollock b. centre and 47 Jackson Pollock on the stretcher.
Oil on canvas, 84×44 $\frac{1}{2}$ - 219×113

Arshile Gorky

Born 1905 in Haigotz Dzor, Turkish Armenia. Emigrated to U.S.A. in 1920. Studied, then taught at Grand Central School of Art, New York 1925-31. During a period of experiments with Cubism 1927-32, he formed a close friendship with Stuart Davis. In 1932 he was invited to join the Abstraction-Création group in Paris. In 1944 he met André Breton and other artists living in exile in New York including Matta, Ernst, Léger, Masson and Tanguy. Committed suicide in 1948.

152

Painting 1944

Inscr. A. Gorky / 44 b.r.
Oil on canvas, 69 $\frac{3}{4}$ ×65 $\frac{3}{4}$ - 177×167

Clyfford Still

Born 1904 at Grandin, North Dakota. Studied at Spokane University, Washington. Taught at Washington State College 1933-41 and at the California School of Fine Arts 1946-50 and in New York where he now lives.

153

Jamais 1944

Inscr. Clyfford S 44 b.l. and *Jamais* / Clyfford S. / 1944 on the stretcher.
Oil on canvas, 65×31 $\frac{1}{2}$ - 165×80

Clyfford Still had his first one-man show at Art of This Century in 1946.

Mark Rothko

Born 1903 at Dvinsk, Russia. Emigrated to the United States as a child in 1913. Studied at Yale University and at Art Student's League, New York 1926. Founding member with Gottlieb, of "The Ten" Group, 1935. Worked on WPA Federal Art Project, New York 1936-37. In 1948 founder with Baziotes, Motherwell and Newman of school on East 8th Street, New York. Lived in New York. Died in 1970.

154

Sacrifice 1943

Inscr. Mark Rothko b.r.
Watercolour on paper, 39 $\frac{3}{8}$ ×25 $\frac{5}{8}$ - 100×65

Rothko had his first important one-man show at Art of This Century in 1945. At this time he was still somewhat under the influence of the Surrealists and painted organic biomorphic forms which seemed to be floating beneath the sea; nevertheless he had already begun to use broad washes of colour.

Robert Motherwell

Born 1915 at Aberdeen, Washington. Lived in San Francisco 1918-37; studied at Stanford University 1937, Columbia University, New York 1940-41. Travelled in Europe 1935, 1937-39, 1955. First exhibited in a surrealist exhibition in New York 1942. In 1948 founder, with Baziotes, Newman and Rothko of school on East 8th Street, *Subjects of the Artist*, out of which grew *The Club* with weekly meetings of *avant-garde* artists. Co-editor of *Possibilities* 1947-48, editor, *The Documents of Modern Art* series 1944-51, and *Modern Artists in America* No. 1, New York, 1952. Painted mural for synagogue in New Jersey, 1951. Lives and teaches in New York.

155

Surprise and Inspiration 1943

Inscr. Robert Motherwell / 1943 b.r.
Gouache and oil with collage,
40 $\frac{1}{8}$ ×25 $\frac{1}{4}$ - 102×64

Peggy Guggenheim gave Motherwell his first one-man show at Art of This Century in 1944.

William Baziotes

Born 1912 at Pittsburgh, Pennsylvania of Greek parentage. Studied at National Academy of Design, New York 1933-36. Worked on WPA Federal Art Project, New York, as a teacher 1936-38, and on

easel painting project 1938-41. Work became entirely abstract about 1940. Founder in 1948 with Motherwell, Newman and Rothko of school on East 8th Street, New York. Held various teaching appointments in New York where he died in 1963.

156

The Room 1945

Inscr. *Baziotes* b.r. and "The Room" / *William Baziotes* on the back.
Gouache on millboard, $17\frac{3}{4} \times 23\frac{1}{4}$ - 45×59

Baziotes's first one-man show took place at Art of This Century in 1944.

157

Gouache 1943

9×12 - 23×30

Willem de Kooning

Born 1904 in Rotterdam. Apprenticed at age of 12 to painting and decorating firm. In 1919 apprenticed to painter Bernard Romein and attended evening classes at Rotterdam Academy of Fine Arts; graduated 1924. Further study in Brussels and Antwerp. To U.S.A. 1926; house painting, free-lance commercial art, stage designing. Worked on WPA Federal Art Project, New York 1935-36, easel and mural divisions. Mural for New York World's Fair 1939. Taught at Yale University 1952-53. Lives in New York.

158

Composition 1958

Inscr. *de Kooning* '58 b.r.
Oil on paper, $22\frac{1}{2} \times 28\frac{1}{2}$ - 57×72.5

159

Drawing 1958

Inscr. *de Kooning* '58 b.l.
Pastel on paper, $21\frac{3}{4} \times 29\frac{3}{8}$ - 55×74.5

Other Post-War Art

Massimo Campigli

Born 1895 in Florence. Began painting in Paris under influence of Cubism and Ozenfant's Purism. Individual style established by 1928, owing something to Etruscan art and classical antiquity but maintaining striking independence of 20th century stylistic influences. Lived in Paris. Died in 1971.

160

Ball Game 1946

Inscr. *Campigli* 46 b.l.
Oil on canvas, $26 \times 23\frac{5}{8}$ - 66×60

Giuseppe Santomaso

Born 1907 in Venice. A founder of Fronte Nuovo delle Arti in 1946. International Painting Prize, Venice Biennale 1954. Marzotto Prize 1958. Lives and teaches in Venice.

161

Hidden Life 1958

Inscr. *Santomaso* '58 b.l.
Oil on canvas, $28\frac{3}{8} \times 19\frac{3}{4}$ - 72×50

Emilio Vedova

Born 1919 in Venice. Self-taught. Fought with the partisans in Cansiglio. Promoter of Fronte Nuovo delle Arti 1946. Prize Solomon Guggenheim Foundation 1957, International Prize for Painting at the Venice Biennale, 1960. Lives in Venice.

162

Image of our Time—(Barricade) 1951

Inscr. on back of canvas *Titolo / Immagine / del Tempo / 1951—(Sbarramento) / S.C. and E. Vedova—1951 / Venezia*.
Tempera on canvas, $50\frac{3}{4} \times 67$ - 129×170
Repr.: *Art International*, vol. 3, No. 8, 1959 p. 48.

163

Hostage City 1954

Gouache, 28×44 - 70×110

Edmondo Bacci

Born 1913 in Venice where he studied painting at the Academy of Fine Arts. Member of Movimento Spaziale. One-man exhibition at Venice Biennale 1958. Died in Venice 1978.

164

Event 286 1958

Inscr. *Bacci* b.r.
Oil on canvas, $55\frac{1}{4} \times 55$ - 140.5×140
Lit.: Peggy Guggenheim, *Confessions of an Art Addict* (London 1960), p. 136.

165

Event 292 1958

Oil on canvas, 35×55 - 87×138

Tancredi

Born 1927 at Feltre. Was member of Movimento Spaziale. Lived in Venice, Milan and Pais. Committed suicide in Rome 1964.

166

Composition 1956

Inscr. *Tancredi* b.l.
Oil on canvas, $51 \times 76\frac{3}{4}$ - 129.5×195
Lit.: Peggy Guggenheim, *Confessions of an Art Addict* (London 1960), p. 136.

167

Series of Gouaches

Piero Dorazio

Born in Rome 1927.
Lives in Rome and in the U. S. where he teaches at a university.

168**Unitas** 1965

Oil on canvas, 18×30 - 45×76

Alan Davie

Born 1920 at Grangemouth, Scotland.
Studied Edinburgh College of Art 1938-40.
Became professional jazz musician and maker of jewelry. Travelled in Europe 1948-49. On return settled in Hertfordshire. In 1953 began teaching jewelry at the Central School in London. Gregory Fellow in painting at Leeds University 1956-59. Awarded first prize for painting at the São Paulo Bienal 1963.

169**Untitled** 1950

Inscr. *Alan Davie 51 b.r.*
Oil on hardboard, 48 $\frac{1}{8}$ ×60 - 123×152
Lit.: Peggy Guggenheim, "Peggy Guggenheim racconta com'è nata la sua collezione" in *La Biennale*, No. 4, April 1951, p. 28; Peggy Guggenheim, *Confessions of an Art Addict* (London 1960), p. 142.

170**Orange Jumper** 1960

Oil on paper, 14×36 - 35×91

171**The Golden Drummer Boy No. 2** 1962

Inscr. *Alan Davie / Dec 1962 / 68"×84"* on back of canvas.
Oil on canvas, 68×84 - 173×213

Francis Bacon

Born 1909 in Dublin. Self-taught. Began to paint about 1929, holding first one-man exhibition at the Hanover Gallery in 1949. Retrospective exhibition Tate Gallery with subsequent European tour 1962-63. One man show Grand Palais Paris 1971. Lives in London.

172**Study for Chimpanzee** 1957

Oil on canvas, 60×46 $\frac{1}{2}$ - 152.5×118
Lit.: Ronald Alley and John Rothenstein, *Francis Bacon* (London 1964), No. 128, p. 110 repr.

Gwyther Irwin

Born 1931 at Basingstoke, Hampshire.
Studied Illustration at Goldsmith's College 1951-52 and fabric design at the Central School 1952-53. First one-man exhibition in London 1957. Exhibited in the British Pavilion at the 1964 Venice Biennale.

173**Serendipity 2** 1957Collage on canvas, 46 $\frac{1}{8}$ ×33 $\frac{1}{8}$ - 117×84**Karel Appel**

Born 1921 in Amsterdam, where he studied at the Royal Academy of Fine Arts, 1940-43. In 1948 founded, with Corneille and Constant, an experimental group with contacts in Denmark and Belgium. Contributed to the Cobra movement 1949-51. Has lived in Paris since 1951.

174**The Crocodile** 1956

Inscr. *K. Appel 56 b.r.*
Oil on canvas, 57 $\frac{1}{2}$ ×44 $\frac{1}{2}$ - 146×113

Asger Jorn

Born 1914 at Vejrun, Denmark. Studied with Léger and Le Corbusier in Paris, 1936. Started review *Helsten* in 1938. Co-founder of Cobra group 1948. Lived in Paris and Albisola. Died in 1973.

175**Figures** 1957

Inscr. *Jorn b.r.*
Oil on canvas, 55 $\frac{1}{8}$ ×43 $\frac{3}{4}$ - 140×110

Corneille

Born 1922 at Liège, Belgium. Studied at Amsterdam State Academy. Member of Dutch experimental group Reflex and co-founder of Cobra group 1948. Exhibited widely in Europe and at the Biennials in Venice and São Paulo. Guggenheim Prize for the Netherlands, 1957. Lives and works in Paris.

176**Great Solar Symphony** 1964

Inscr. *Corneille '64 t.r.* and "*la grande symphonie / solaire*" / *Corneille '64* on back of canvas.
Oil on canvas, 51 $\frac{1}{4}$ ×63 - 130×160

Pierre Alechinsky

Painter and engraver. Born Brussels 1927. Joined Cobra group 1949. Exhibited widely in European Museums and in USA. One man show Biennale Venice 1972. In 1956 made a caligraphic film filmed in Tokyo and Kyoto. Made many engravings. Lives in Bougival.

176 a**Dressing Gown**Acrillo painting on canvas, 86×33 $\frac{1}{2}$ - 110×43 $\frac{1}{2}$ **Pegeen**

Born 1925 at Ouchy, daughter of Peggy Guggenheim and her first husband Laurence Vail. Self-taught, but painted since early childhood. Lived in Paris and Venice. Died in Paris 1967.

177**My Wedding** 1946

Oil on canvas, 31×37 - 78×93

177 a**In the Park** 1953Oil on canvas, 21 $\frac{1}{8}$ ×43 $\frac{1}{8}$ - 54.5×110.5**178****Series of oils and pastels** 1954-65

William Congdon

Born 1912 at Providence, Rhode Island.
Studied sculpture in Boston 1936-39.
Worked and taught in New York in 1948.
Lives in Assisi.

179

Venice, 1957

Oil on board, 19×31 - 47×77

180

Piazza San Marco 1957

Oil on hard board, 47×55 - 117×137

181

Cambodia 1960

Oil on board, 16×25 - 40×63

Ludovico De Luigi

Born 1933, studied, lives and works in Venice.

181 a

Parnassus Apollo and Papilio

Macaon 1970

Oil on canvas, 39 $\frac{1}{4}$ ×59 - 100×150

Grace Hartigan

Born 1922 in Newark, New Jersey. Worked as mechanical draughtsman in war industry from about 1942-47. Studied painting at evening classes. To New York about 1945; one year in Mexico 1948-49. Lives in Baltimore.

182

Ireland 1958

Inscr. *Hartigan '58* b.r.

Oil on canvas, 79×106 $\frac{3}{4}$ - 200×271

Marino Marini

Sculptor, born 1901 in Pistoia. Studied with Trentacoste at the Academy of "Belle Arti" in Florence. Has been influenced by antique sculpture. Since 1929 lives in Milan, where he teaches at Brera's Academy. Won the big prize for an Italian sculptor at the XXVI Venice's Biennale. He is one of the greatest contemporary Italian artists.

183

The Angel of the Citadel 1949

Bronze, h. 67 - 167

Kenzo Okada

Born 1902 in Yokohama, Japan. Studied at the Tokyo Academy of Fine Arts and in Paris. Went to the United States 1950. Lives in New York.

184

Above the White 1960

Inscr. *Kenzo Okada* b.l.

Oil on canvas, 49 $\frac{1}{4}$ ×37 $\frac{3}{8}$ - 125×95

Enrico Baj

Born in Milan 1924. Lives in Milan. Studied Academy Brera. One man shows all over Europe and America and Palazzo Grassi, Venice 1971.

184 a

Get Lost 1967

Paint + collage, 23 $\frac{1}{2}$ ×29 - 60×73

Sam Francis

Born at San Mateo (Cal.) 1923. Studied medicine and psychology. In 1947 became an abstract painter. Lived in Paris and Tokyo.

185

Tobago 1964

Gouache, 41×27 - 103×67

Fritz Hundertwasser

Born in 1928 in Vienna. Largely self-taught. Travelled in Europe and Africa. Moved to Paris in 1950. Lives in Paris, Venice, Vienna and Normandy.

186

Protecting House 1960

Inscr. *Hundertwasser 1960* t.l.

Watercolour on paper, 19 $\frac{3}{8}$ ×25 $\frac{1}{4}$ - 49×64

Jean-Paul Riopelle

Born 1923 in Montreal. Action painter. Studied in Montreal. Moved to Paris in 1946. Exhibited in Paris, New York, Osaka, at the Venice Biennale. Lives in Paris.

187

Painting 1955

45×28 - 116×73

René Brô

Born 1930 in Paris. Exhibited 1959 at the Galerie Charpentier, Paris and in 1964 in the French Pavilion at the Venice Biennale. Lives at Pin-au-Haras (Orne).

188

Autumn at Courgeron 1960

Inscr. *Brô 60* upper r.

Oil on canvas, 74 $\frac{1}{8}$ ×57 $\frac{1}{2}$ - 188×146

Rosemarie Heber Koczy

Born in Hungary 1939. Studied Ecole des Arts Décoratives Geneva. Her work is represented in many official buildings in Switzerland. Lives in Geneva.

188 a

Tapestry 1972

Hemp, sisal, linen, jute, raw silk, algae, wool 34×23 - 87×58

Henry Moore

Born 1894 at Castleford, Yorkshire. Studied Leeds School of Art and Royal College of Art, London till 1925. First one-man exhibition in London 1928 and first commission that year for a relief on headquarters of London Transport. Has exhibited with Surrealists in England and abroad. Official war artist in Second World War. Has carried out numerous important

commissions, among them a reclining figure for the Unesco Headquarters in Paris (1958) and a pierced screen for the Time-Life Building in London (1952). International Sculpture prize at the Venice Biennale 1948. Lives in Hertfordshire. One man show Forte di Belvedere, Florence 1972.

189

Drawing 1937

Inscr. Moore / 37 b.r.

Pencil and crayon on paper, $14\frac{5}{8} \times 21\frac{5}{8}$ - 37×55

Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 150.

The figures are placed in a strange, dreamlike setting like a town on another planet.

190

Ideas for Sculpture 1937

Inscr. Moore 37 b.l.

Crayon on paper, $14\frac{1}{2} \times 21\frac{5}{8}$ - 37×55

Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 150.

191

String Figure 1938

Bronze and cord, $\frac{1}{2} \times 2 - 4 \times 7$

192

Reclining Figure 1938

Bronze, $5\frac{1}{2} \times 12\frac{3}{4} - 14 \times 32.5$

Lit.: Peggy Guggenheim (ed.), *Art of This Century* (New York 1942), p. 124 and repr.; Herbert Read, *Henry Moore* (London 1944), pls. 101a and 101b (the lead cast reproduced); Peggy Guggenheim, *Confessions of an Art Addict* (London 1960), pp. 55-56.

193

Family Group 1946

Bronze, h. $5\frac{1}{2}$ - 14

Lit.: Herbert Read, *Henry Moore* (London 1957), vol. 1, No. 265, p. 16, repr. p. 150.

194

Three Standing Figures 1953

Bronze, $28\frac{3}{8} \times 26\frac{3}{4} \times 11\frac{3}{8}$ - $72 \times 68 \times 29$

Lit.: Herbert Read, *Henry Moore* (London 1955), vol. 2, No. 49, repr.

There is also a preliminary maquette for this work 10 in. high.

Reg Butler

Born 1913 at Buntingford, Hertfordshire. Qualified as an architect 1937. Practised as an architect and industrial technologist 1936-50. Worked as a blacksmith in Sussex 1941-45. Began working as a sculptor 1947, becoming assistant to Henry Moore in that year. Gregory Fellow in sculpture at Leeds University 1950-53. Has taught at the Slade School since 1950. Won Grand Prize in the Unknown Political Prisoner sculpture competition, 1953. Lives at Berkhamsted, Hertfordshire.

195

Woman Walking 1951

Bronze, h. $19\frac{1}{4}$ - 49

Kenneth Armitage

Born 1916 in Leeds, where he studied before going to the Slade School in London. Gregory Fellow in sculpture at Leeds University 1953-56. Lives in London.

196

People in the Wind 1951

Bronze, h. $25\frac{1}{2}$ - 65

Lit.: Norbert Lynton, *Kenneth Armitage* (London 1962), n.p. and repr. (the plaster).

197

Diarchy 1957

Bronze, h. $11\frac{3}{4}$ - 30

Lynn Chadwick

Born 1914 in London. Studied architecture, took up sculpture in 1945. In 1956 won the International Prize for sculpture at the Venice Biennale. Lives in Gloucestershire.

198

Maquette for Teddy Boy and Girl 1955

Iron and composition, h. $15\frac{3}{4}$ - 40

Leslie Thornton

Born 1925 at Skipton, Yorkshire. Studied Leeds College of Art 1946-48, and Royal College of Art, London 1949-50. Exhibited at São Paulo Biennial 1957.

199

Roundabout 1955

Bronze, h. $27\frac{5}{8}$ - 70

Eduardo Paolozzi

Born 1924 in Edinburgh of Italian parentage. Studied at the Slade School, London and in Paris. David E. Bright prize for sculpture Venice Biennale 1960. A leader in Britain of the anti-rational, nihilistic movement with his archetypal and robot-like figures recalling parallel tendencies in painting (*art brut*). Recent sculpture uses more sinuous forms still suggesting mechanical inspiration. Also makes collages, and fabric and wallpaper designs. Lives in London.

200

Chinese Dog 2 1958

Bronze, $37 \times 25 \times 11 - 94 \times 63.5 \times 28$

Repr.: *Motif*, No. 2, 1959, p. 64.

Like most of Paolozzi's sculptures of this period, this is a unique cast from a wax "collage" built up from casts of various mechanical and other objects. It was included in his exhibition at the Hanover Gallery in November-December 1958 together with an earlier version of the same theme, *Chinese Dog* 1956, 25 in. high.

David Hare

Born 1917 in New York. Qualified chemist and worked from 1938-43 in colour photography. Began to make welded metal sculptures in the early '40s. Lives in New York.

201**Moon Cage 1955**

Welded metal, $30\frac{3}{4} \times 7\frac{7}{8} \times 7\frac{7}{8}$ - $78 \times 20 \times 20$

David Hare had several one-man shows at Art of This Century from 1944 onwards. He had begun by 1955 to make some metal sculptures of landscapes, sunrises and sunsets, but this piece is still related to his earlier, more surrealist phase.

Ibram Lassaw

Born 1913 in Alexandria of Russian-Jewish parents. Family lived briefly in Marseilles, Naples, Tunis and the Crimea before settling in New York in 1921, where Lassaw studied. First welded metal sculptures in 1936. Founder member in 1936 of American Abstract Artists. Lives in New York.

202**Corax 1953**

Bronze, $19\frac{1}{2} \times 23 \times 10$ - $49.5 \times 58.5 \times 25.5$

Like most of Lassaw's works since 1950, this was made by coating a wire framework with a drop-by-drop incrustation of liquified metal.

Claire Falkenstein

Born at Coos Bay, Oregon. Studied at San Francisco and taught there at the California School of Fine Art. Then worked for five years in Paris and Rome. Lives Venice, California.

203**Entrance Gates to Palace 1961**

Welded iron and colored glass

Berto Lardera

Sculptor and critic. Born at La Spezia. Studied and lived in Florence until 1947, then Paris. Specialist for Unesco in plastic arts 1949-1952. Lives in Paris. One man show Biennale Venice 1960.

204**Dramatic Meeting, III 1956**

Iron and green mosaic, h. 18 - 46

Pietro Consagra

Born 1920 in Sicily. Since 1944 lives and works in Rome. Winner of 1960 Venice Biennale Prize of Sculpture.

204 a**Mythical Conference 1959**

Bronze, 34×30 - 86×76

Germaine Richier

Born 1904 at Grans near Arles. Studied at Montpellier 1922-25, and with Bourdelle 1925-29. Lived in Switzerland from 1939-45. First prize for sculpture at São Paulo Biennial 1957. Died at Montpellier 1959.

205**Tauromachy 1953**

Bronze, gilded, h. $43\frac{1}{4}$ - 110

Repr.: Jean Cassou, *Germaine Richier* (London 1961), pl. 27.

Tauromachy or *The Bullfight*.

Rosalba Gilardi

Sculptress. Born in Savona 1932. Lives in Locarno. Exhibited at 36. Biennale Venice 1972.

205 a**Presence 1967**

Serpentine stone, h. 42 - 197

César (César Baldaccini)

Born 1921 in Marseilles, where he started to study at the École des Beaux-Arts at 14. Then studied carving with Cornu, a pupil of Rodin. In 1943 to Paris and attended the École des Beaux-Arts. First sculpture in iron and plaster, 1947. One-man exhibitions at the Hanover Gallery London 1957 and 1960. Carnegie Prize for sculpture 1959. Lives in Paris.

206**Man in a Spider's Web 1955**

Welded iron, $14 \times 7\frac{1}{4} \times 7\frac{1}{4}$ - $35.5 \times 18.5 \times 18.5$

207**Compression 1969**

Compressed auto, $14 \times 14 \times 5$ - $35 \times 35 \times 13$

Zoltan Kemeny

Born 1907 in Banica, Transylvania. Trained as cabinet-maker and studied architecture in Budapest. Worked in Paris from 1930 to 1940 and since 1942 in Zürich. International Prize for Sculpture at the Venice Biennale 1964. Died 1965.

208**Divided Movement 1957**

Copper relief, 20×31 - 51×76

Lit.: Michel Ragon, *Zoltan Kemeny* (Neuchâtel 1960), No. 23, p. 100, repr. (the reproduction trims the surround on all sides).

Takis

Born 1925 in Athens. Made his first sculpture in 1946 and became preoccupied with the problem of making energy visible. His use of electricity (frequently an intermittent current) to produce light or create mobile sculpture by magnetism has made him one of the best-known kinetic artists. He has lived in Paris since 1954.

209**Signal 1958**

Iron, h. 125 - 313

Mirko (Mirko Basaldella)

Born 1910 in Udine, Italy. With his brother Afro attended art schools in Venice, Florence and Monza. Worked under Arturo

Martini in Milan 1932-34. Between 1949-51 designed bronze for the monument to the victims of Nazi brutality at the Ardeatina Graves, outside Rome. Other commissions include a ceiling painting for the FAO building in Rome, 1951. Second prize in the Unknown Political Prisoner sculpture competition 1953 and sculpture prize at the São Paulo Bienal 1955. Died in 1970 in USA, where he taught.

210

Architectural Element 1953

Copper, $77 \times 38\frac{5}{8}$ - 196×98

As is frequently Mirko's practice, this sculpture was made out of a single sheet of metal which was cut and twisted into shape.

211

Little chimera 1956

Bronze, h. 7 - 17

Luciano Minguzzi

Born 1911 at Bologna, where he studied. First exhibition in Florence 1931. Among other major awards in 1950 joint winner of International Sculpture Prize at Venice Biennale, and in 1951 Sculpture Prize at São Paulo Bienal. Lives in Milan where he teaches at the Brera Academy.

212

He-Goat 1956

Bronze, $57\frac{1}{8} \times 13$ - 15×33

Arnaldo Pomodoro

Born 1926 in Morciano, elder brother of Giò Pomodoro. Sculptor and jeweller. Exhibited at the 1964 Venice Biennale. Lives in Milan.

213

Relief 1961

Bronze, $19\frac{1}{4} \times 13$ - 49×33

214

Sphere No. 1 1963

Bronze, diam. $73\frac{1}{4}$ - 186

Repr.: *Studio*, vol. 167, 1964, p. 140.

Pomodoro also made in 1963 a work known as *Sphere No. 2*, which is 40 in. in diameter.

Fritz Koenig

Born 1924 in Würzburg, Germany. Studied Munich Academy 1946-52 with Anton Hiller. In 1952 awarded a prize in the Unknown Political Prisoner competition. Has exhibited widely including at the Venice Biennale in 1958. Lives at Landshut, Bavaria.

215

The Chariot 1957

Bronze, $19\frac{1}{4} \times 13 \times 13$ - $50 \times 33 \times 33$
Unique piece.

E. R. Nele

Born 1932 in Berlin, the daughter of Prof. Arnold Bode, the organiser of the Kassel *Documenta* exhibitions. Studied Berlin, London and Paris under Paolozzi and others. First one-man exhibition at the Stedelijk Museum, Amsterdam 1956. Lives in Zürich.

216

Collective II 1961

Bronze, h. $15\frac{3}{8}$ - 39

Dušan Džamonja

Born 1928 at Strumica, Macedonia. Studied and lives in Zagreb.

Exhibited in the Yugoslav Pavilion at the 1960 Venice Biennale.

217

Totem 1959

Wood, nails and glass, h. $38\frac{5}{8}$ - 98

Tomonori Toyofuky

Sculptor. Born 1925 in Fukuoka-Ken. Belongs to the young current of Japanese sculpture. Lives in Milan.

218

"Drifting" n. 2 1959

Wood, 60×90 - 150×225

Arman

Born 1928 in Nice. Attended the School of Decorative Arts and the School of Louvre. He is one of the most interesting artists belonging to the "Nouveaux Réalistes" group in Paris.

219

Variable & Invariable 1963

Metal on wood
construction, $25\frac{1}{2} \times 33\frac{1}{2}$ - 64×83

Alberto Guzmán

Born in Talara (Peru) 1927. Exhibited Venice Biennale 1966. Lives in Paris.

220

Partizione percussione 1965

Soldered bronze, h. 12 - 31

Leonid

Neo Romantic French school.
Born 1896 in Russia. Lived in New York. Died 1977.

221

Venetian Lagoon

Oil on canvas, 32×50 - 80×125

Visual Research

Victor Vasarely

Born in Pécs (Hungary) 1908.
Head of Group of Visual Research.
Lives in France.

223

Yak 1964

Tempera, 31×31 - 80×80

Martha Boto

Born in 1925 in Buenos Aires. Lives in Paris where she does visual research.

224

Structure Optique 1963

Plexiglass, $12\frac{1}{2} \times 12\frac{1}{2} \times 21\frac{1}{4}$ - 31×31×53

Francisco Sobrino

Born 1932 in Spain. Lives in Paris, belongs to the group "Recherche d'Art Visuel"

225

Transformation Instable Superposition-Juxtaposition 1963

Structure plexiglass, $33 \times 16\frac{1}{2} \times 16\frac{1}{2}$ - 83×42,5×42,5

Toni Costa

Born 1935 in Padova. Lives in Padova, belongs to the "N" group of visual research.

226

Visual Dynamic 1964

Paper construction, 20×20 - 50×50

Manfredo Massironi

Born 1935 in Padova. Lives in Padova, belongs to the "N" group of visual research.

227

Ipercubo Plexiglas 1962

$16\frac{1}{2} \times 15$ - 41×37

Heinz Mack

Born 1931 in Lollar, Germany. Lives in Düsseldorf, belongs to "O" group of visual research.

228

Cardiogram of an Angel 1964

Aluminium on wood, $69 \times 39\frac{1}{2}$ - 172×100

Gunther Uecker

Born 1920 in Mecklenbourg, Germany. Lives in Düsseldorf, belongs to the "O" group of visual research.

229

Nail Construction 1962

Nails, canvas and wood, 24×21 - 60×52

Marina Apollonio

Born 1940 in Trieste. Lives in Venice. Since 1962 has worked in visual research.

230

Relief no. 505 1968

Aluminium and plexiglass, 20×20 - 50×50

Franco Costalonga

Born in Venice 1933. Lives in Marghera, works in visual research.

231

Sphere of plexiglass 1969

Cromocynitic object.

No. F 42 PU A R, h. 16 - 41

Oceanic Sculpture

232

Mask

New Ireland.

Wood, painted, with fringe, h. $14\frac{3}{4}$ / 37.5

233

Memorial Festival Figure

Malaangan, New Ireland.

Polychrome wood, h. 63 - 158

234

Ancestral figure

New Guinea.

Carved wood post, h. 65 - 164

235

Hook cranium

Guinea.

Carved wood, h. 26 - 65

236

Ritual Barque

New Dutch Guinea.

Asmat tribe, carved and painted wood, w. 90 - 224

237

Figure

Yamok region, New Guinea.

Wood, h. 54 - 134

238

Male figure

Sepic River, New Guinea.

Wood, h. $31\frac{1}{2}$ - 78

239

Polichrome Ancestral figure

Sepic River, New Guinea.

Sculptured wood, h. 20 - 50

240

Polichrome Ancestral figure

Maprik, New Guinea.

Carved wood, h. 58 - 144

African Sculpture

241

Figure

Dogon, Mali.

Wood, h. $27\frac{1}{4}$ - 69

242

Bird

Senufo, Ivory Coast.

Wood, painted, h. 55 - 140

243

Mask—Nimba

Baga, Guinea.

Wood, h. 55 - 138

244

Double Animal Mask

Senufo, Ivory Coast.

Wood, $18 \times 13 \times 27$ - $46 \times 33 \times 68.5$

245

Figure for Reliquary

Bakota, Congo.

Wood covered with brass sheet, h. $22\frac{1}{2}$ - 57

246

Mask

Toma, Guinea.

Wood, h. $33\frac{1}{2}$ - 85

247

Mask Gelede

Yoruba tribe, Nigeria.

Painted carved wood, h. 29 - 72

248

Cult Object

Dogon, Mali.

Carved wood, w. $47\frac{1}{2}$ - 118

249

Ceremonial Urn with Carved Figures

Dogon, Bandiagara.

Wood, h. 44 - 110

250

Couple

Senufo, Ivory Coast.

Wood, h. 52 - 130

251

Horseman

Senufo, Ivory Coast.

Wood, w. 20 - 50

252

House Panel with Sculptured Head of Owl

Congo.

Polychrome wood, $19\frac{1}{2}$ - 48

253

House Panel with Sculptured Animal

Congo.

Polychrome wood, h. $19\frac{1}{2}$ - 48

254

Circumcision Mask

Congo.

Painted wood and straw, h. $20\frac{1}{2}$ - 50

255

Head Rest

Mali Bambara.

Wood carved animal, h. 7×30 - 18×74

256

Antelope Couple

Mali Bambara.

Sculptured wood, h. 39 - 98

257

Figure Sculpture

Senufo Korogo, Ivory Coast.

Wood, h. $24\frac{1}{2}$ - 72

258

Dance Mask

A Salampasu, Congo.

Wood, and vegetable fibre, h. 24 - 62

Other Sculpture

259

Two horses

Corfu, 16 Cen.

Stone, $50 \times 20 \times 46$ - $125 \times 50 \times 115$

260

Wagojin

Japan. Ashikaga period 15 century.

Wood, 28×15 - 71×38

261

Bark Mask

Amazon River. Brazil.

Straw and material, h. 50 - 123

262

Mummy Mask

Chimu, North Peru, about 1100 A.D.

Wood, 21×20 - 52×50

263

Poncho llama

Peru, 1200-1500 A.D.

Design. Feathers woven into cotton, 32×32 - 80×80

264

Feminine Figure

Neyrit, 500-1000 A.D. Mexico.

Terracotta, h. 17 - 42

265

Masculin Figure

Neyrit, 500-1000 A.D. Mexico.

Terracotta, h. 19 - 47

266

Embracing Couple with Baby

Neyrit. Mexico.

Terracotta, h. 12 - 32

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44 pieces of glass sculpture designed by

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Calder

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Lurçat

Mikuni

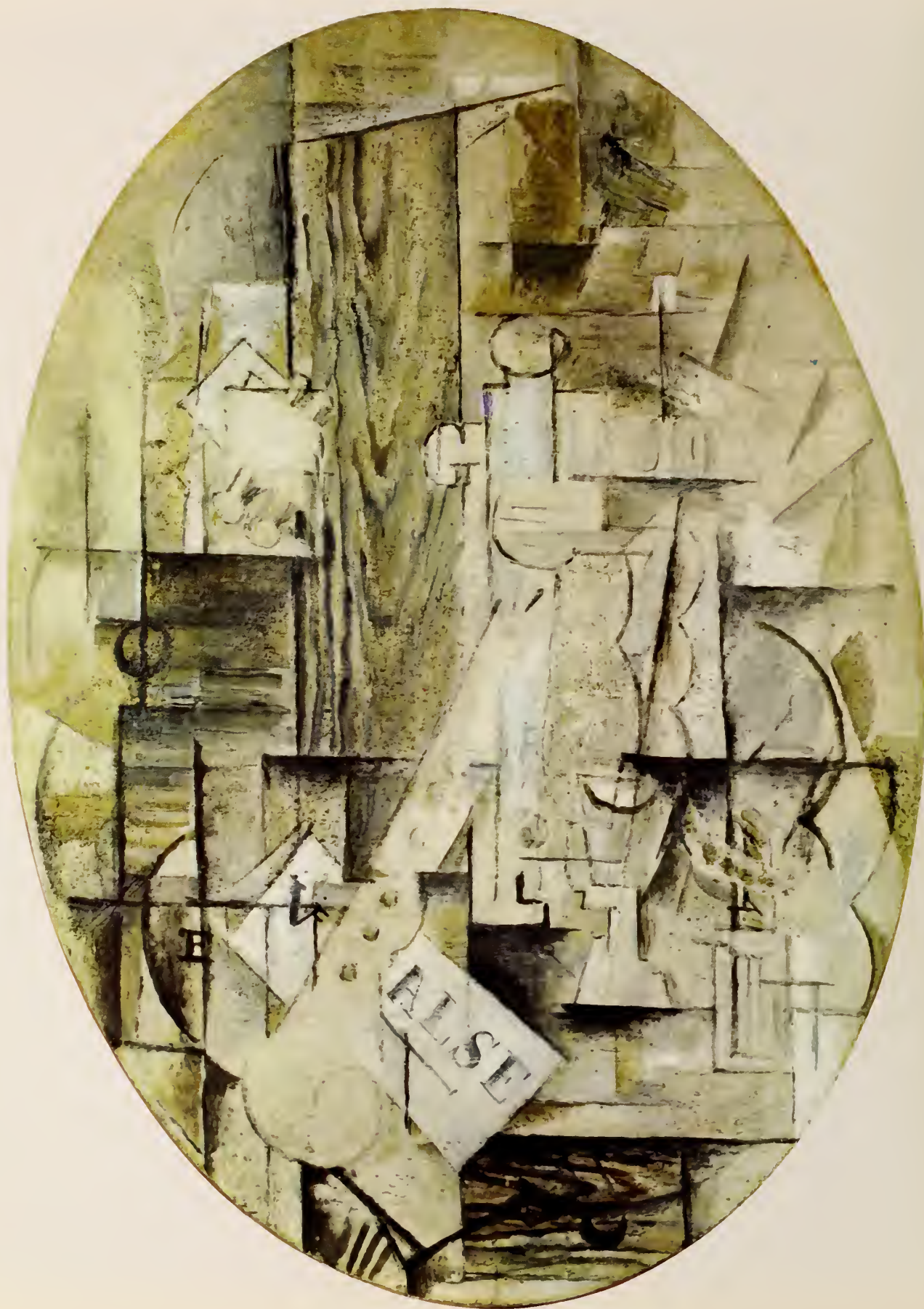
Pegeen

Picasso

and executed at Murano by the Fucina
 Degli Angeli by Egidio Costantini











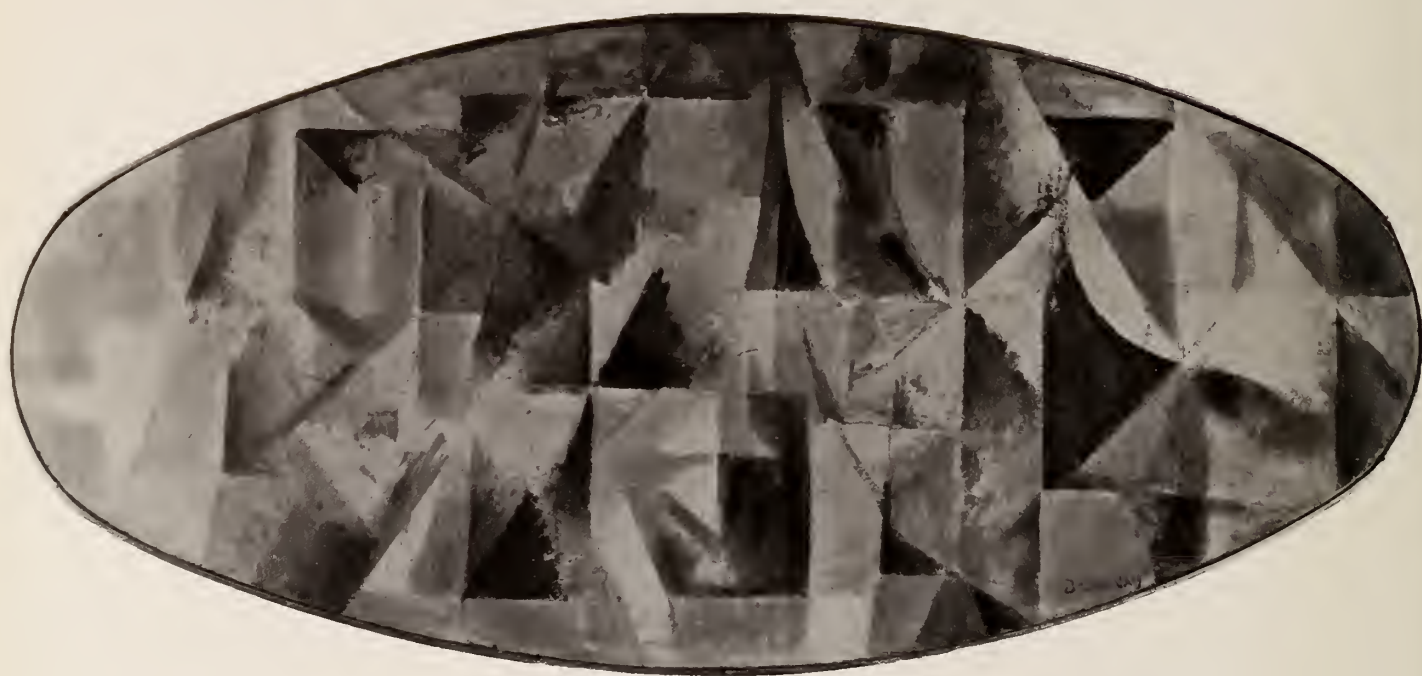


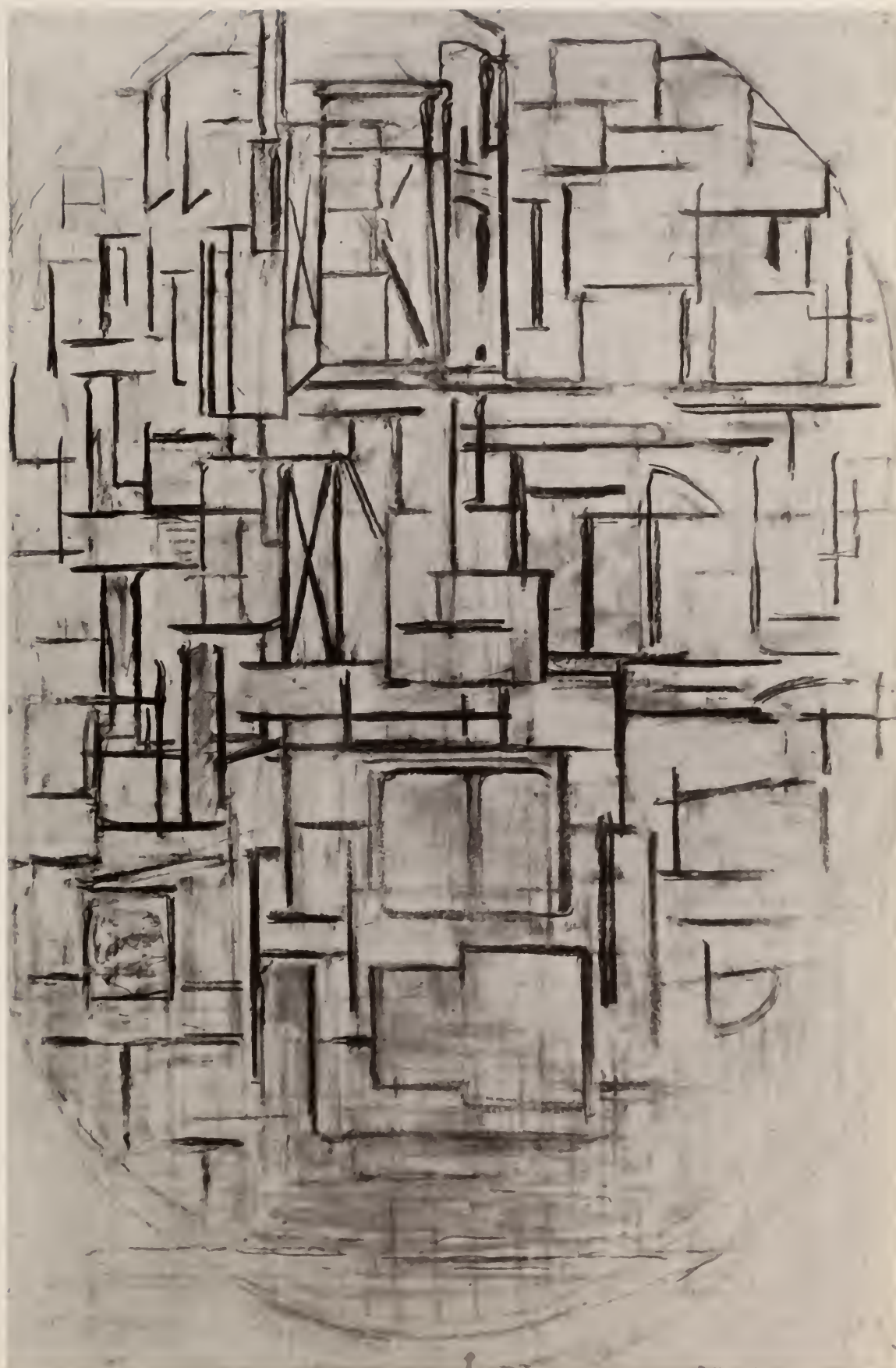


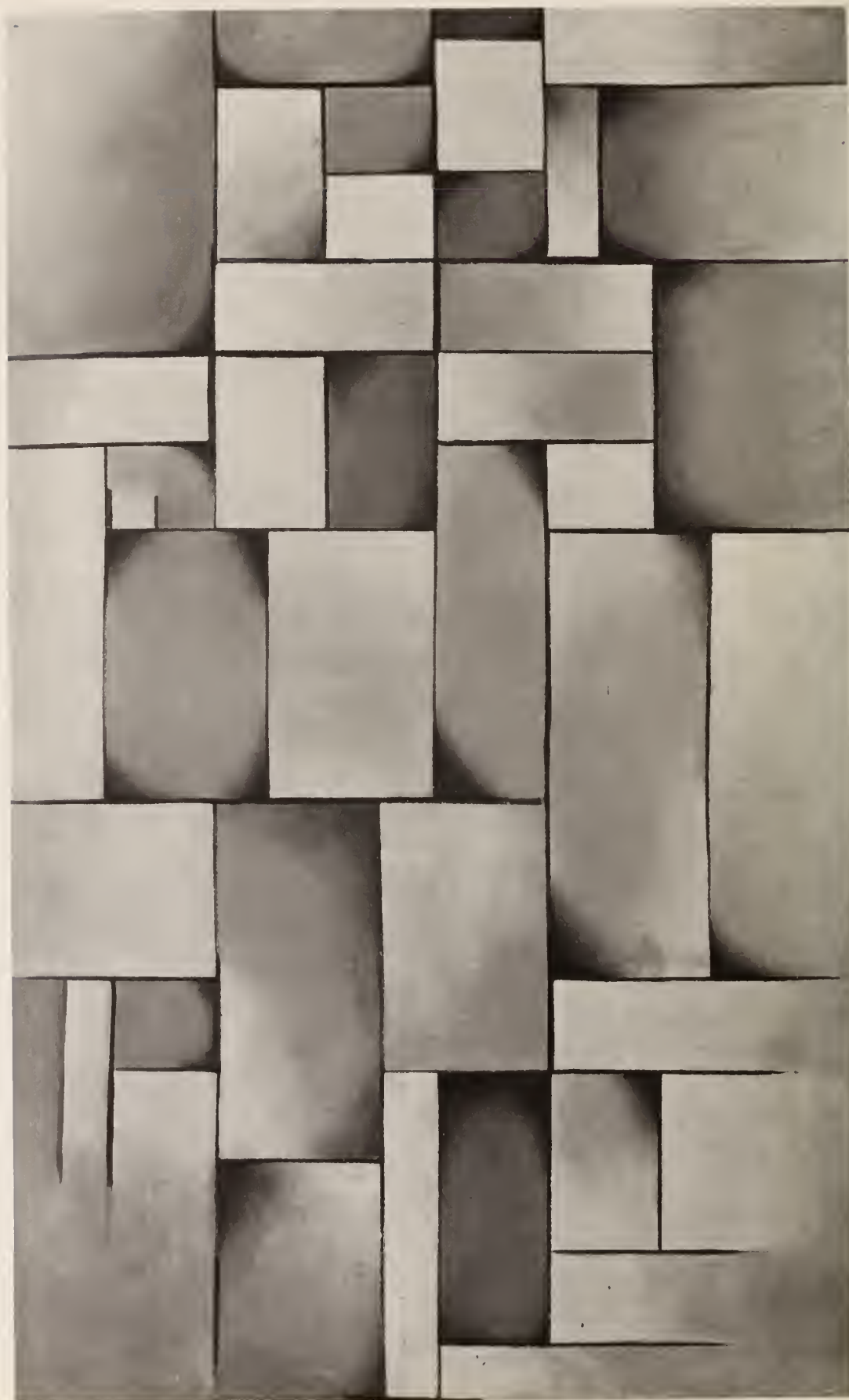












Kasimir Malevitch
Suprematist Composition 1915



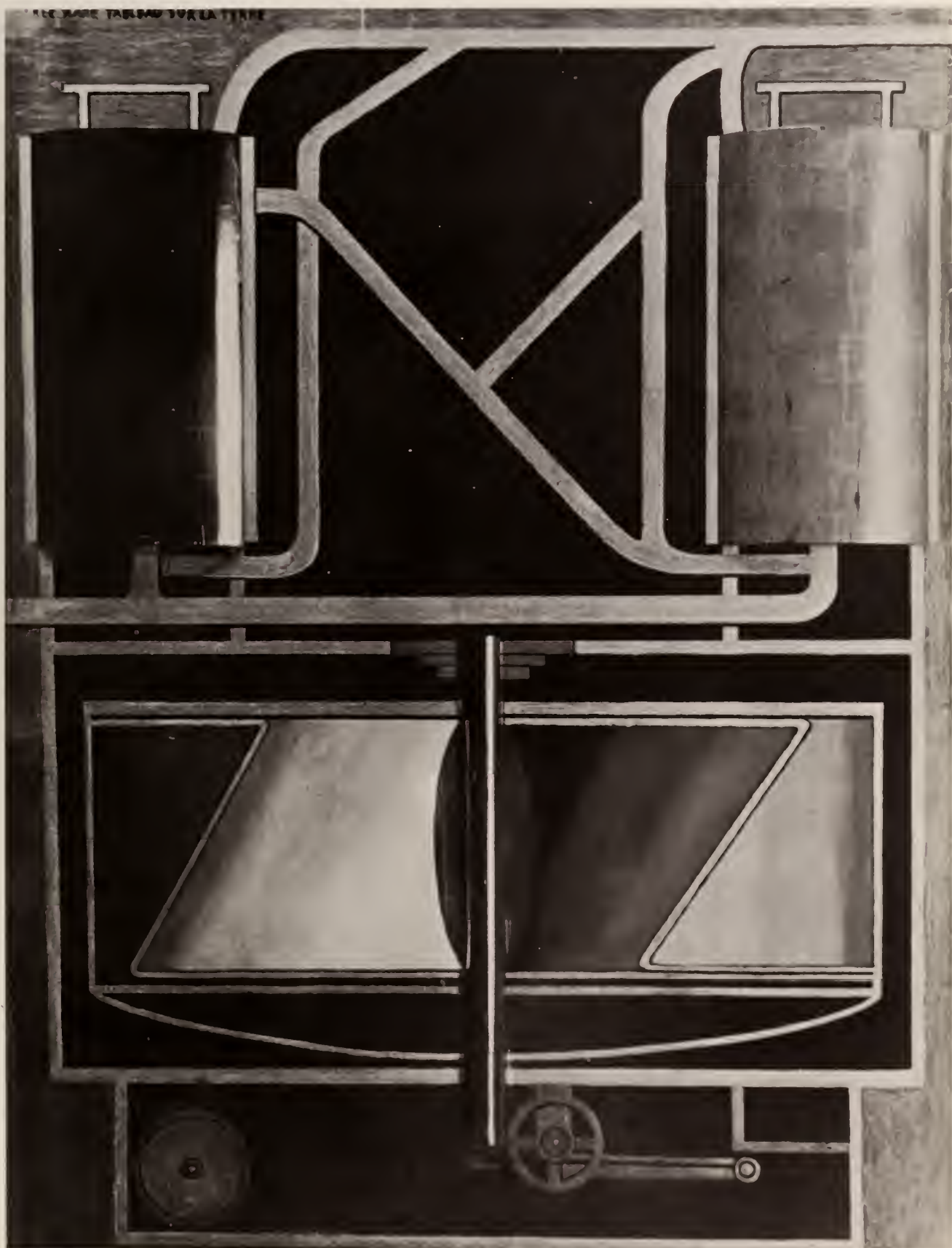
El Lissitzky - Composition 1921











Antoine Pevsner - Developable Surface 1938-39

Antoine Pevsner - Cross in the Form of an Anchor 1934



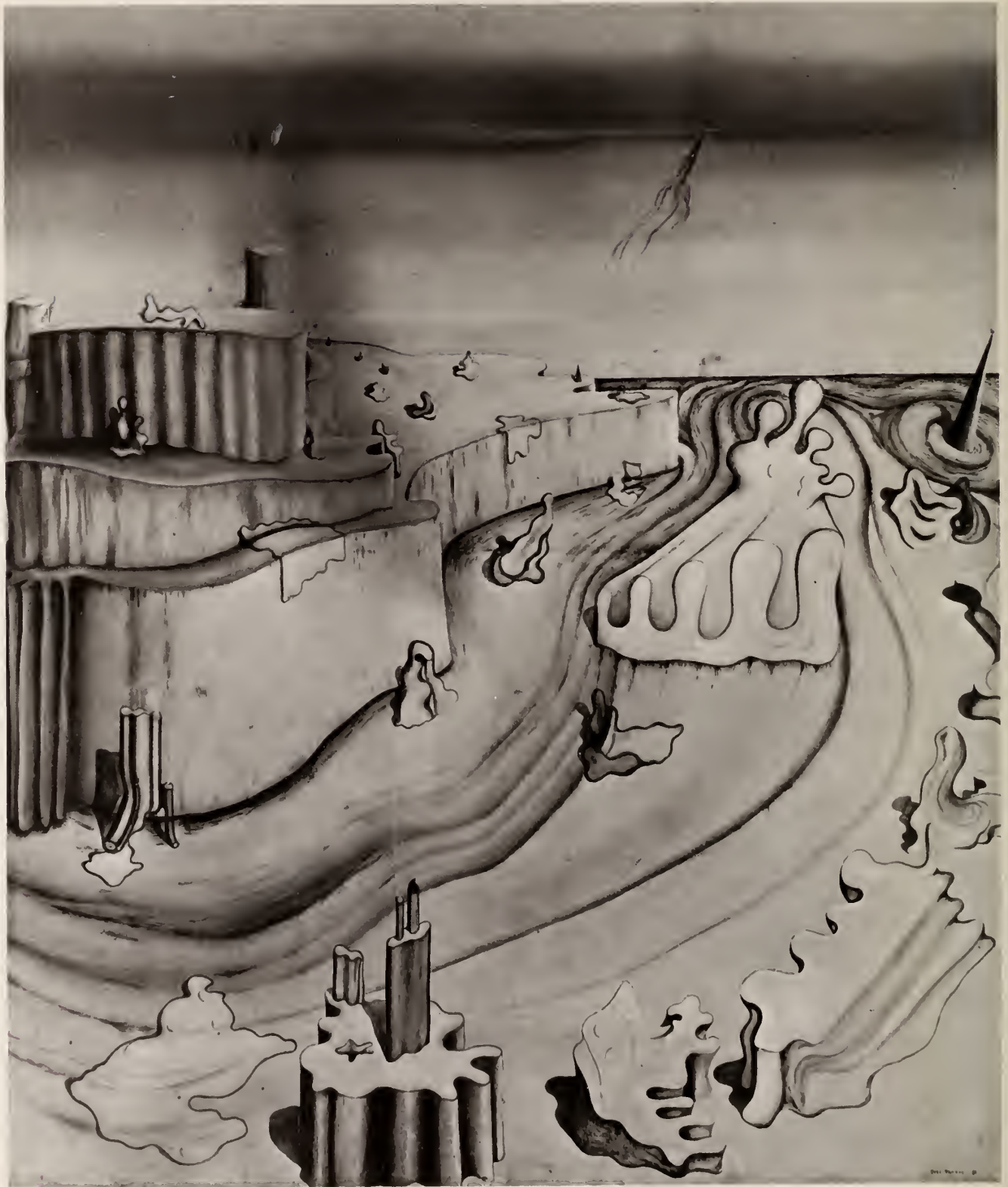




































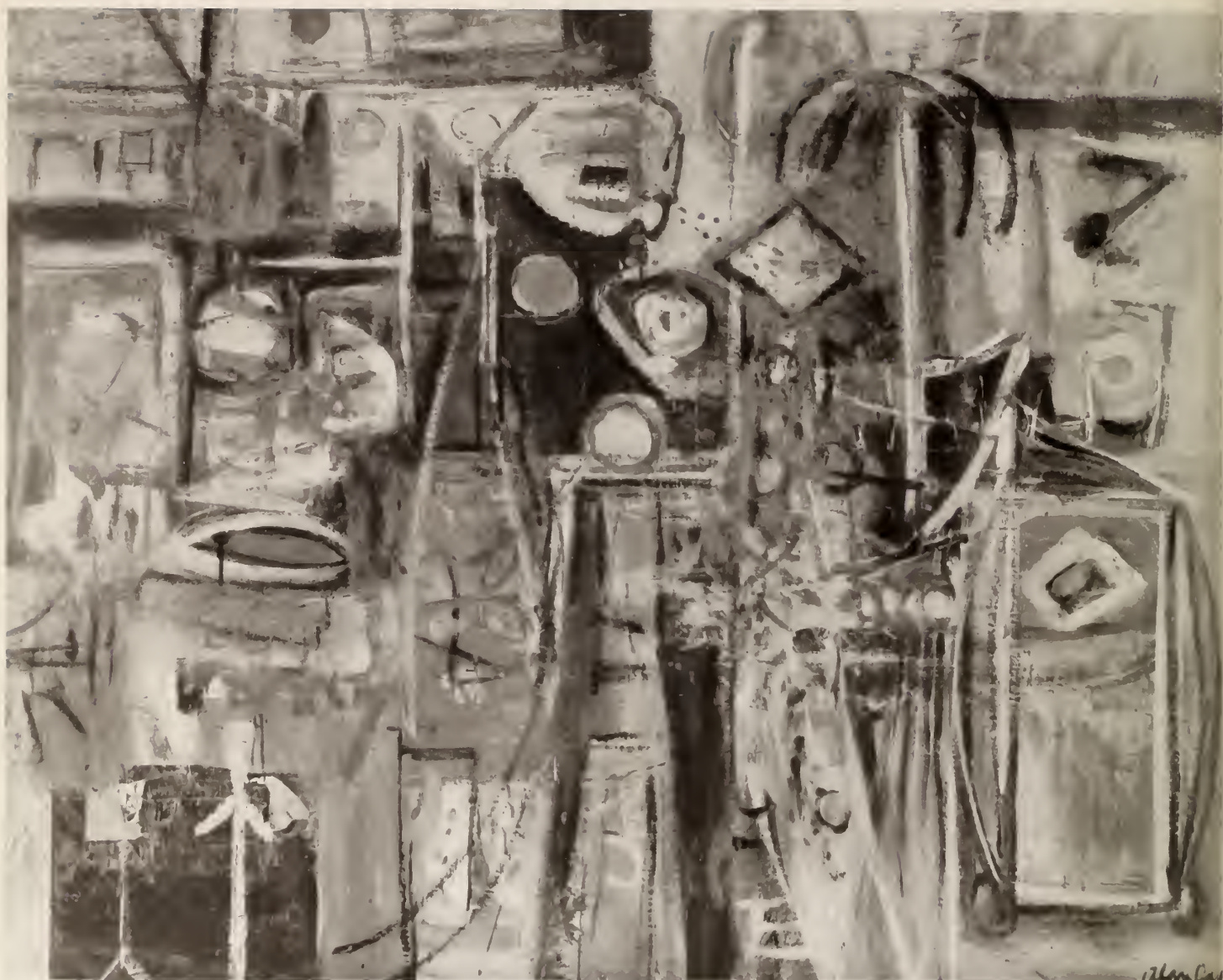






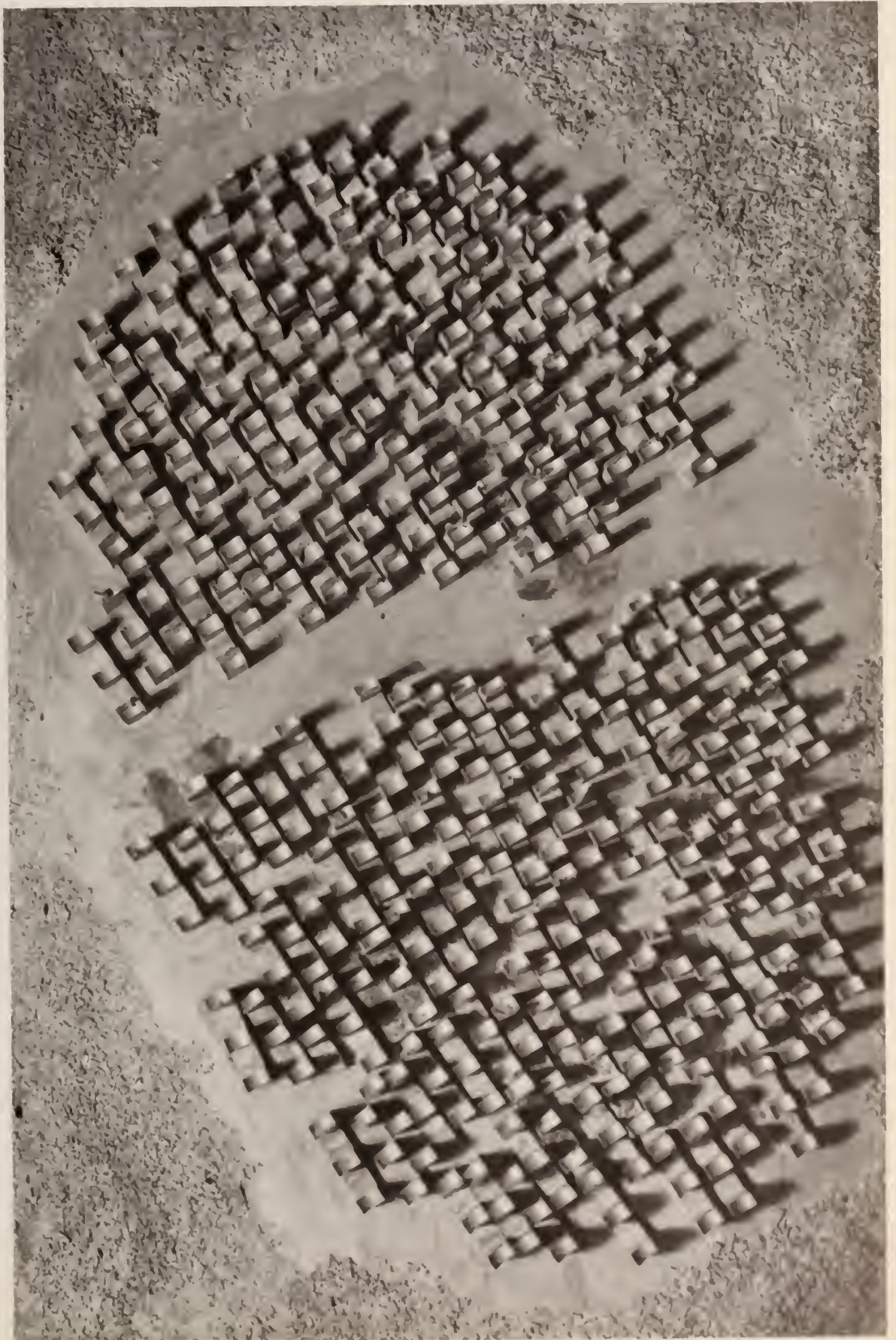








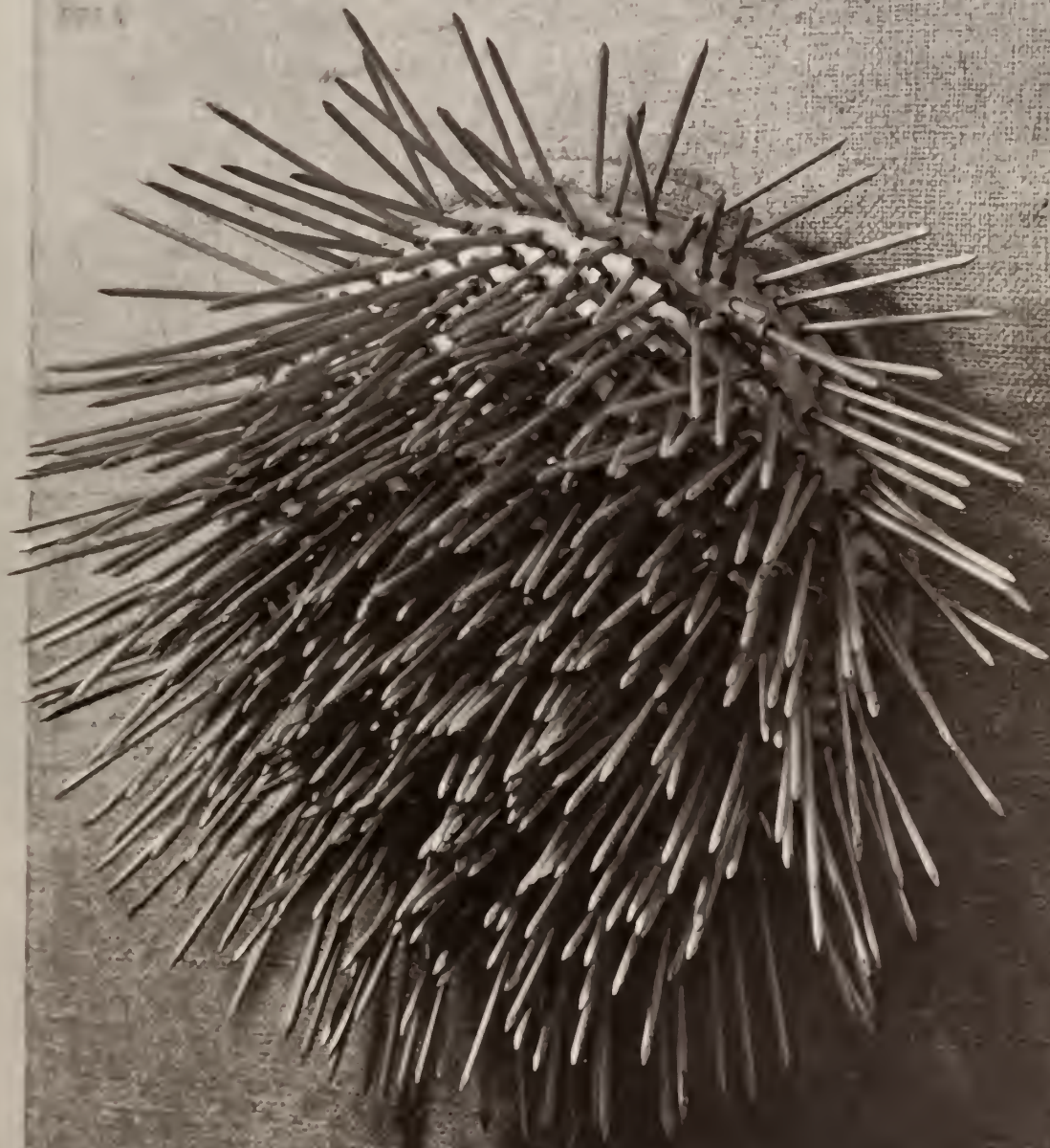












1 Mask - New Ireland

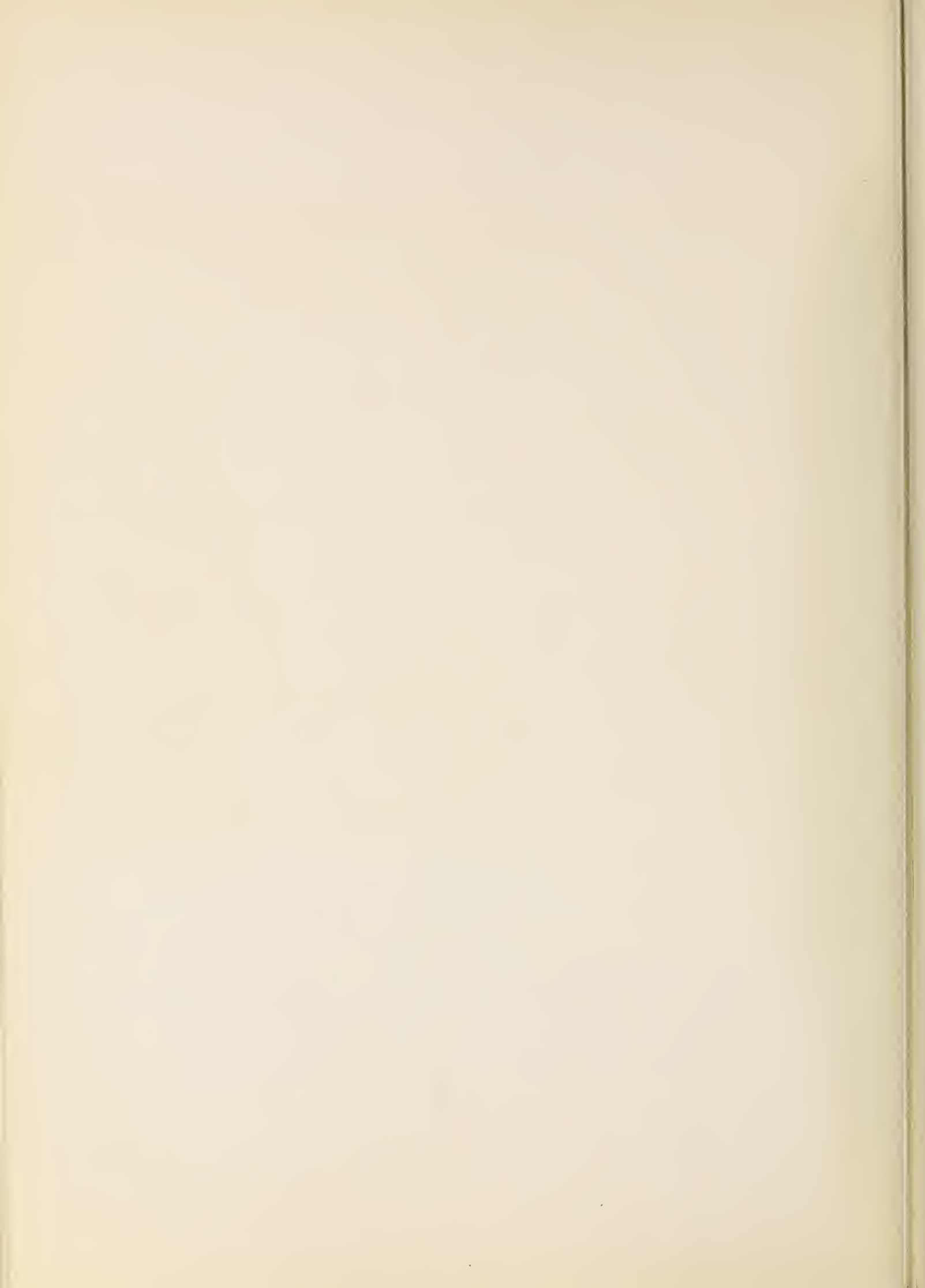
2 Hook cranium - Carved wood - New Guinea

3 Figure for Reliquary - Bakota, Congo











Pablo Picasso - Girls with a Toy Boat 1937

Alexander Calder - Mobile 1941

Alberto Giacometti - Piazza 1948-49

Antoine Pevsner - Developable Surface 1938-39